

THE MUSICAL TIMES

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NEXT TERM begins on Monday, January 8. Entrance Examination, January 4, at 11 o'clock.

The EXAMINATION for ASSOCIATESHIP (A.R.C.M.) will take place in April.

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PRIZE GLEE COMPETITION.

Competitors for the Prize of £10 10s. offered by the Club are informed that the date before which manuscripts must be sent in has been altered from January 2, 1906 (as advertised in *The Musical Times* of November, 1905), to March 1, 1906.

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LONDON

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MONDAY, 19TH FEBRUARY, 1906, AT 8.

ELGAR'S

"DREAM OF GERONTIUS."

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Trauermarsch ("Die Götterdämmerung")	Wagner
Overture ("Tannhäuser")	Wagner
Symphony No. 8, in B minor (Unfinished)	Schubert
Aria for Strings	Bach
Rondino for Wind Instruments	Beethoven
Suite ("Peer Gynt")	Grieg
Overture ("1812")	Tchaikovsky

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JAN. 20; FEB. 3; FEB. 17; MAR. 3.

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Suite ("L'Arlésienne") Bizet
Arias (a) Cavatina de Konchakowna ("Prince Igor") Borodine
(b) Chanson Circassienne ("Le Prisonnier de Caucase") César Cui
Symphony No. 5, in E minor and major Tchaikovsky
Overture ("Egmont") Beethoven
Vocalist—Mdlle. CAMILLA LANDI.

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MAY 9, 10, 11, AND 12, 1906.

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MARCH 19, 20, 21 AND 23, 1906.

ENTRIES CLOSE FEBRUARY 24.

Adjudicators.

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"Mr. Samuel Masters made a sympathetic hero, the purity of his true tenor quality, conspicuous on high notes, combined with artistic perception and accurate sense of intonation, being special features of his performance."—*Western Morning News*.

"As *Faust* Mr. Samuel Masters was the passionate lover to the life, and his singing was a triumph from start to finish."—*Devon and Exeter Gazette*.

MR. SAMUEL MASTERS.

Performance of "King Olaf," Colchester Musical Society, May 4, 1905.

"Mr. Samuel Masters was in fine form, and the lengthy, but by no means monotonous solo, 'And King Olaf heard the cry,' was sufficient to display a powerful, yet well-controlled, voice, the B flat being splendidly taken. His other solos were equally good, and his duet with the Hon. Mrs. Clifford evoked quite a storm of applause."—*East Anglian Daily Times*.

"Mr. Samuel Masters was very successful in his solo work, 'And King Olaf heard the cry' being a distinctly artistic effort, the top B flat being remarkably well taken. All his singing was vigorous and in perfect tune."—*Essex Telegraph*.

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Performance of "Creation," Northampton Musical Society.
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Marjory News, December 16, 1905.—"Mr. Fredericks possesses a tenor voice of rich quality, and sang with pathos and expression 'The Sailor's Grave.' His renderings of 'Lend me your aid' and 'Ever and always' were rapturously received, and he was recalled in each case."

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WORCESTER FESTIVAL, 1905.

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"The 'Fisherman' (Berlioz's 'Lelio') was charmingly delivered by Mr. Vivian Bennetts."

Swindon Evening Advertiser.—December 5, 1905.

"MESSIAH" (Swindon).—"Mr. Vivian Bennetts' pleasing tenor was heard to advantage in the opening Recit. and Aria 'Comfort ye, and 'Ev'ry Valley,' and he gained vociferous applause for his 'Thou shalt break them.'"

North Wilt's Herald.—December 5, 1905.

"MESSIAH" (Swindon).—"Mr. Vivian Bennetts showed himself a capable performer, and although he gave each of his solos in excellent style, he shone most in 'Ev'ry Valley' and 'But Thou didst not leave.'"

Bath Herald.—December 6, 1905.

"MESSIAH" (Bath).—"Mr. Vivian Bennetts scored a legitimate success, and received an ovation for his spirited rendering of 'Thou shalt break them.'"

The Hampshire Observer.—December 9, 1905.

"ST. PAUL" (Winchester).—"Mr. Vivian Bennetts, who possesses a mellifluous tenor voice of great beauty and extensive compass, discharged his duties in the somewhat trying recitative passages with great brilliance, and his singing of the air 'Be thou faithful' was really magnificent. The audience demanded an encore, which had to be complied with to satisfy them."

Hampshire Chronicle.—December 9, 1905.

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The Cheshire Observer.—December 16, 1905.

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South Wales Daily Telegraph: "HIAWATHA" (conducted by the composer).—"Mr. Arthur Walenn was heard to real advantage. The first part was full of poetry and imagination, and in the 'Vision' ('True is all Iago tells us') he sang with a dramatic intensity which was little short of a revelation."

Tunbridge Wells Courier: "ELIJAH."—"Mr. Arthur Walenn afforded us an intellectual and musical treat in his embodiment of the idea of the Prophet *Elijah*. To enact a character of this kind, an arduous duty is imposed on the singer, who not only requires a voice of good power and range, but an artistic insight into the nature of the subject to be dealt with is imperative. That Mr. Walenn fulfilled these attributes is undeniable, and nothing but praise can be accorded him for a really superb delineation of the part."

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SUTTON CHORAL SOCIETY.—"KING CORVO" (conducted by the composer).—"One would not desire to hear the solo parts better rendered than they were by Mr. J. Coleman, a worthy favourite with Sutton audiences. . . . In the second part he sang 'The spirit of the storm' (Adams) in a manner that could not be too well spoken of, and 'Believe me' (Erik Normann), following the latter with 'A posy of roses'—a composition of his own—in response to repeated recalls."—*Sutton News*, Dec. 16, 1905.

YORK SYMPHONY CONCERT.—"Mr. J. Coleman sang with great dramatic expression Coleridge's 'Beat, beat, drums,' and 'Shoshone's Adieu' (the composer conducting). He also gave 'O star of eve' with artistic expression, and the audience were not content until he had repeated it."—*Yorkshire Post*, 1905.

"ELIJAH."—"Mr. J. Coleman as *Elijah* was an unequalled success from first to last. . . . His voice is admirably adapted to the music, and he has evidently made a careful study of it."—*Smethwick Telephone*, Nov. 11, 1905.

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BIRMINGHAM.—"Mr. J. Coleman gave some capital songs, not the least pleasing of which was one of his own compositions, 'I think of thee, my love.'"—*Birmingham Daily Mail*, Dec. 6, 1905.

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(FOR THE YEAR 1905)

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The Musical Times.

JANUARY 1, 1906.

LEEDS PARISH CHURCH.

It is a far cry to Saxon times and the year A.D. 633, when, according to the Venerable Bede, there was a farming village called Loidis, or Leeds. We learn that it had 'its ten acres of meadow, its church, priest, and mill (of 4s. value),' and that the population (less than 300 souls) were the proud possessors of fourteen ploughs! Those agricultural Loidisians must have had a church wherewith to satisfy their spiritual hunger—perchance a rough-timbered structure, its roof thatched with reeds from the river-bank. Such a primitively constructed edifice would offer little resistance to devastating Danes when they were led to Leeds. Anyhow, Domesday Book, under Loidis, records 'There are a church and a priest,' a proof, if proof be wanting, that the world did not come to an end in A.D. 1000 as, according to common belief, it was expected to do. The Norman church must have been in existence in 1089, when, in the reign of William Rufus, there was founded at York the Benedictine monastery of the Holy Trinity: it is then that the advowson of Leeds is first recorded. Destroyed by fire in the 14th century, the Norman structure gave place to a new church in the Decorated style—which, much altered and added to, remained in situ until the year 1838, when it was pulled down to make way for the present stately edifice. Throughout all these centuries—the 7th to the 20th—the various parish churches of Loidis, or Leeds, have stood on the same spot of holy ground, consecrated by the devotions of countless worshippers.

The present Parish Church of Leeds—dedicated like its forerunners to St. Peter—was consecrated September 2, 1841. Designed by Robert Dennis Chantrell, a local architect, it is a stately edifice of the Transitional style between the Decorated and Perpendicular periods. The old Edwardian church had its tower in the centre of the building: in its successor this imposing feature stands at the centre of the north side, having a large door at its base which forms the principal entrance to the church. This tower, 144 feet high, is very elaborate, its massiveness being relieved at the belfry stage by the rich ornamentation of Perpendicular tracery and projecting canopies. There is no west door. At the east end of the church a new choir vestry was erected in 1901, which harmonises very well with its surroundings and, as the Precentor says, 'in a very few years it will become as black as they.'

On entering the church one cannot help being struck by its general gloom, which even its spaciousness—2,000 people can see and can hear the service—fails to relieve. The nave and choir have north and south aisles running the whole length of the church, and in addition there is an extra side-aisle on the north side of the nave and a side chapel on the north side of the choir. The

south transept is completely filled with the elaborate organ-case of open screen work, as shown in our illustration (p. 14), from which it will be observed that not a single pipe is visible. The stalls for clergy and choir are almost on the same level as the pews for the congregation, and placed among the worshippers to the east of the transept: a raised position would be a great advantage in the rendering of the musical service. The spirit of modernity which must inevitably characterize a church built within seventy years is toned down, so to speak, by a few ancient features. For instance, the elaborate and very lofty pulpit contains three good panels of early 18th century work, representing the Annunciation, and the Nativity and Baptism of our Lord. There are also some monuments preserved from the tottering old church of Edwardian times. One of these is the mutilated effigy of a knight clad in armour, an unknown member of the Manston family, the monument being described in 1584 as 'an ould knight lying cross-legged, all in male [mail] with his sword and his targett [shield] on, his armes cut in stone.' Another relic of the past is the monument to Thomas Hardwicke, who died in 1577. Of the numerous frescoes which adorned it there can still be dimly seen the figure of Death shaking a spear at Mr. Thomas Hardwicke, his wife and family. Epitaphians may like to be furnished with specimens of the eulogistic verses which record the virtues of this 16th century citizen:

Here lyeth Hardwicke lately layde
Whose comely corpes are gone,
Here lyeth the man that always hade
The love of every one.

Thus hym to God I do commend
Qui nutu regit omnia,
Trusting that He will us defend
Per singula pericula.

My slender help cannot discuss
Hardwicke his worthy praise:
So uprightly from time to time
He dealt in all his wayes.

A memorial to Ralph Thoresby (1658-1725), the eminent antiquary of Leeds, justly finds a place within these walls. The results of his painstaking and accurate investigations are contained in the two volumes dealing with the Parish Church and its vicars, entitled 'Ducatus Leodiensis' and 'Vicaria Leodiensis.'

The foregoing monuments—which do not exhaust the list—take a very secondary place in the order of antiquity compared with the Saxon Cross which occupies a prominent position at the east end of the church, but which probably stood at the head of the grave of a person of distinction, and dates from the first half of the 10th century. To quote from Mr. Hodson's interesting booklet on the Parish Church*: 'The stones which compose the shaft were found in the tower and clerestory of the old Parish Church when it was pulled down to make way for the present structure in 1838. It was soon discovered that they formed part of an ancient Cross; but owing to various legal

* 'Leeds Parish Church: its history and memorials.' By M. O. Hodson, Precentor of the Parish Church. With a Preface by the Lord Bishop of Gloucester. Leeds: Richard Jackson, 1905.



difficulties it was not until Dr. Gott [then vicar of Leeds, now Bishop of Truro] had paid £25 over the counter of a grocer in Rottingdean that the precious relic became the property of the Vicar and Churchwardens of Leeds in 1876.' From the appended illustrations it will be seen that in restoring the Cross it was necessary to insert some new stones, though unfortunately these are not always correct—e.g., the topmost stone (No. 1) which supports the Cross, almost certainly bore on the north and south face of the original two figures, instead of the interlacing patterns now to be seen. Mr. Hodson, following Bishop Browne, of Bristol, says: 'The figures most likely to be found sculptured on such a Cross would be those of our Lord and four Evangelists. The latter are here represented with the heads and bodies of men, while the feet and hands are replaced by the extremities of the figures usually associated with them as symbols.' In regard to these symbols and the remaining figuration on this old-world memorial, the remarks of the Precentor may be quoted in full, the numbers in brackets referring to the accompanying illustrations:

About half-way up the north-side of the shaft there is a figure [No. 2], one-half of which has been restored, and careful examination will show that it is the bust of a man with claws of a leopard or lion in place of hands. This seems to indicate S. Mark. On the south side there are two figures in the upper half of the shaft. The lowest one [No. 3] carries in his right hand a book, and represents S. Matthew. At the top of the stone, carrying the uppermost figure, there are some curious fragments of sculpture, representing apparently the tips of the wings and tail of an eagle. This points to the fact that the missing stone at the top of the shaft, where now the restored stone shows an interlacing pattern, bore a figure of S. John, whose symbol is the eagle. The remaining Evangelist on the south side [No. 4] would therefore be S. Luke; while our Lord Himself would be represented on the north face of the missing stone.

The sculptures at the base of the shaft represent two Scandinavian sagas or stories. That on the south side [No. 5] represents a man holding a maiden above his head, his right hand grasping her hair and his left hand her skirts. A pair of wings hangs from his arms, one on each side, by means of cords, while below, in the right-hand corner, are representations of the bellows, anvil, hammer, and pincers of a smith. The old story tells how a certain smith named Völund—to be identified with our Weyland Smith—found a swan-maiden on the shores of a lake. She had laid aside her wings, with the result that Völund seized them, preventing the damsel from escaping, and thus gained possession of her and made her his bride.

On the north side is another remarkable figure [No. 6]. He grasps a sword in his right hand, while above him stands a bird. The interlacing figure below the hand is, according to Bishop Browne's ingenious conjecture, the knotted coils of a dead serpent. If that is so, we have here the story of Sigurd Fafnesbane. A serpent-dragon called Fafner exacted human victims from the district in which he lived, but was slain by Sigurd as he went on his way to water. Sigurd cut the reptile's heart from the body and roasted it, and happened to suck his fingers after putting them upon the meat to see if it was sufficiently cooked. He thus was the first person to taste the flesh of the dead snake, and thereby was enabled to interpret bird-language and understand its meaning. He heard one bird say to another that Sigurd ought to anticipate his comrade, who was meditating treachery, by slaying him before he had time to act. He readily took the hint, cut off his companion's head, and so became the sole possessor of the hoard of gold which Fafner had guarded.



Has this Saxon Cross any musical connection? Yes, and a Wagnerian one, according to the Precentor, who tells us that 'the story of Sigurd is nothing more than part of the old German fairy tale of Siegfried in a northern dress.' (The photographs of this Saxon Cross are from original drawings made by Mr. P. A. Horrocks in December, 1903, which, with a full description, are exhibited on one of the pillars of the church.)

The Registers of the church, which date back to 1572, contain, as might be expected, some quaint entries. Here are a few specimens:

1632. Nov. 20.—Richard Sawer, of Vicar Lane, had two strange children baptized 'Richards, *Quere et Mirare*. They were joined together, having but one body below the waist.
1643. Jan. 23.—This was the day when Leeds was taken by Sir Thos. Fairfax; 11 soldiers slain, buried 24th: 10 unpaid for. [Poor sexton!]
- 1679.—The chimes first begun to goe; Brian Tesseman, churchwarden, promoter.
- 1685.—John Thompson, dying at Hilhouse, Bancke, was excommunicated, and was brought into Church porche, and ther left in hys wynding shete the fift Augst, and afts buried by some of his frends in the nettles under the churching wall, out of the common place of buryall.

A man may be frequently nettled during his lifetime, but here is an instance of that condition after death. On August 28, 1737, the burial is recorded of

Richard Turner, a taylor, Kirkgate. This used to preach extempory in the Church porch.

The various virtues of one William Cookson, whose 'buriel' is recorded in July, 1743, are concluded with the information that he was 'a complete gentleman.' The two following entries speak for themselves:

1745. Decr.—For two nights about 13,000 of the king's foot (with 20 pieces of brass cannon) encamped in the closes on the west side of Shipscar Lane, English, Dutch, and Swiss. Rebellion is a plague. When broke out it has no bounds; fury triumphs, and the devil the postillion, and knows how and when to throw his charioteer into a snare.
1764. Jany. 31.—Buried—Henry and Elizabeth, son and daughter of John Ripley; these being the 5th double burden born to him one after another.

Poor Mr. John Ripley!

We may now turn to the consideration of the music of Leeds Parish Church, not by any means its least interesting or important feature, for was not Dr. Samuel Sebastian Wesley its 'chief musician'?

The first recorded reference to an organ is an entry in the diary of Thoresby, the antiquary, on October 10, 1713:

After prayers, with Mr. Shelton, &c., about placing of the organ, to prevent its fixing against the Commands, at our end of the church, and succeeded.

Although Thoresby succeeded in preventing the organ being fixed 'against the Commands' and getting it away from his end of the church, the selection of its site in a gallery under the central tower was disastrous, as the instrument was 'often out of tune from the continual motion which the bells gave to it.' This initial organ, built by Henry Price, of Bristol, in 1714, probably owed its erection in a great measure to the generosity of a Mr. George Bannister, who, in 1708,

gave the rents of a farm amounting to £6 per annum, clear rent, at Sutton, near Ferry-Bridge, to take place after his death, for a salary to an Organist, when an organ shall be set up in the Parish Church of Leeds.

Here is an interesting instance of an endowment of the office of organist. Byfield added a swell-organ about the year 1764, and it would seem that Snetzler must have supplied the trumpet stop in the great organ. Benjamin Blyth, of London, was paid (in 1806) the sum of four guineas for 'cleaning and rectifying the movement of the organ.' In those days the blowing arrangements of organs were very different from the mechanical appliances of the present time. At Leeds Parish Church, in 1795, 'Widow Metcalf' was paid the sum of £1 16s. 9d. for 'bellows blowing, $\frac{1}{2}$ year.' Several names of provincial artificers appear in the records as those who repaired the organ at various times. They may be mentioned as a contribution to the history of organ-building in this country—Thomas Gwyn (1743), Mr. Haxby, of York, in 1760 and 1778, concerning whom the following minute is recorded:

1760. February 3rd.—At a Vestry held pursuant to notice given in ye Church to consider ye repair of ye Organ:—

Ordered that ye consideration be adjourned to ye day 3 weeks and that in ye meantime Mr. Alderman Denison be desired to write to Dr. Nares, touching ye character and abilities of Mr. Haxby from whom an estimate of repair has been produced.

J. KERSHAW, Vicar.

Dr. Nares had been organist of York Minster, and doubtless Haxby had tuned the organ in that stately fane. John Donaldson and Robert Boston, both also of York, effected repairs early in the 19th century, and in 1815 Thomas Greenwood, of Leeds renewed the instrument, and Messrs. Greenwood Brothers laid the foundations of the present magnificent organ. It should be added that in 1859 Holt, of Leeds, added a hydraulic blowing apparatus, and made everything ready for the pipes of Schulze, the famous German artist, Messrs. Hill being responsible for the swell organ inserted at the same time. Mr. Abbott remodelled the instrument and made many additions in 1883, and in 1899 his firm (Messrs. Abbott & Smith, of Leeds) again reconstructed the organ and added the fifth manual thereto. The following is the specification of the organ as it now stands, with the names of the various builders against the stops severally supplied by them:

GREAT ORGAN (21 stops).—Wind pressure $3\frac{1}{2}$ inches.			
	Feet.		
Sub-Bourdon	32	Abbott & Smith.	
Double Open Diapason	16	Greenwood Bros.	
Bourdon	16	Schulze.	
Large Open Diapason	8	"	
Small Open Diapason	8	"	
Salicional	8	Abbott & Smith.	
Pierced Gamba	8	"	
Hohl Flute	8	"	
Gedact	8	Schulze.	
Octave	4	Abbott & Smith.	
Principal	4	Schulze.	
Harmonic Flute	4	"	
Nazard	2 $\frac{1}{2}$	"	
Super Octave	2	"	
Mixture (1 ranks)	—	"	
Full Mixture (5 ranks)	—	"	
Double Trumpet	16	Greenwood Bros.	
Trumpet	8	Cavaillé-Coll.	
Tromba	8	Abbott & Smith.	
Clarion	4	"	
Posaune*	8	Abbott & Smith.	

* On a separate soundboard. Wind pressure 7 inches.

SWELL ORGAN (17 stops).

Wind pressure 3 inches.

	Feet.	
Double Diapason	16	Hill & Son.
Open Diapason	8	"
Stopped Diapason	8	"
Viol d'Orchestre	8	Abbott & Smith.
Voix Celeste	8	"
Violin-e-Cello	8	"
Wald Flute	4	Hill & Son.
Octave	4	"
Octave Quint	2 $\frac{1}{2}$	"
Super Octave	2	"
Mixture (5 ranks)	—	"
Contra Fagotto	16	"
Horn	8	"
Trumpet	8	Byfield.
Oboe	8	Hill & Son.
Vox Humana	8	Abbott & Smith.
Clarion	4	Hill & Son.

CHOIR ORGAN (9 stops).

Wind pressure $2\frac{1}{2}$ inches.

	Feet.	
Bourdon	16	Abbott & Smith.
Geigen Principal	8	Schulze.
Dulciana	8	Abbott & Smith.
Liedlich Gedact	8	Schulze.
Vox Angelica	8	Abbott & Smith.
Gemshorn	4	Hill & Son.
Gedact Flute	4	Schulze.
Quintatoen	4	Abbott & Smith.
Orchestral Oboe	8	"

The orchestral oboe is enclosed in a separate Swell-box.

SOLO ORGAN (7 stops).

Wind pressure 5 inches.

	Feet.	
String Gamba	8	Abbott & Smith.
Doppel Flote	8	"
Concert Flute	4	"
Double Bassoon	16	Cavaillé-Coll.
Cor Anglais	8	"
Clarinet	8	Abbott & Smith.
Tuba*	8	"

* On a separate soundboard. Wind pressure 8 inches.

The whole of this organ is enclosed in a Swell-box.

ECHO ORGAN (12 stops).

Wind pressure $1\frac{1}{2}$ inches.

	Feet.	
Liedlich Bourdon	16	Schulze.
Open Principal	8	"
Viol-di-Gamba	8	"
Dolce	8	"
Flauto Traverso	8	"
Echo Oboe	8	Abbott & Smith.
Liedlich Gedact	8	Schulze.
Liedlich Flute	4	"
Octave	4	"
Flauto Dolce	4	"
Flautina	2	Abbott & Smith.
Harmonica Ætherica (2 ranks)	—	"

PEDAL ORGAN (11 stops).

Wind pressure $3\frac{1}{2}$ inches.

	Feet.	
Sub-Bass	32	Greenwood Bros.
Open Diapason No. 1	16	Holt.
Open Diapason No. 2	16	Abbott & Smith.
Violone	16	Schulze.
Bourdon	16	"
Flute Bass	8	Abbott & Smith.
Violoncello	8	"
Full Mixture (4 ranks)	—	"
Contra Trombone	32	Holt.
Trombone	16	Abbott & Smith.
Clarion	8	"

Manual compass = CC to C, 61 notes.

Pedal compass = CCC to F, 30 notes.

COUPLERS (14).

Swell to Great.	Echo to Swell.
Swell Super Octave.	Solo to Pedal.
Swell to Choir.	Swell to Pedal.
Solo Sub-Octave.	Great to Pedal.
Solo Super Octave.	Choir to Pedal.
Solo to Great.	Tremulant to Swell.
Choir to Great.	Tremulant to Solo.

COMPOSITION PEDALS.

- 4 acting on Great and Pedal Organ.
- 3 acting on Swell Organ.
- 1 Double-acting to work Great to Pedal coupler.
- 1 Double-acting to work Swell to Great coupler.

COMBINATION PISTONS.

- 4 acting on the Solo Organ.
- 5 acting on the Great Organ
- 4 " " Swell Organ.
- 3 " " Choir Organ.

SUMMARY.

Total number of sounding stops = 77: couplers = 14.
Total number of pipes 5,060.

Prior to the year 1714 the church appears to have been organless. The first intimation of an organist occurs in the *burial* register!

1714. August 29.—This day was ye first Sunday that ye Organ playd. JOHN CARR, *Organist*.

Without the name of the organist it might be assumed that 'ye Organ playd' of its own accord. Two important events in the life of Mr. John Carr, who hailed from Norwich, are recorded in the registers: his marriage to 'Mistress Beatrix Buck,' of Leeds, in 1717, and his death in 1756. To John Carr succeeded John Crompton, from Rochdale, whose 'benefit' (in the church) is thus notified:

1770. May 31st.—For the benefit of Mr. Crompton, Organist of the Parish Church of Leeds, will be performed at the Parish Church of Leeds, the

'Messiah,' a sacred Oratorio, by a band of upwards of seventy select performers, and on Friday, the 1st June, the Oratorio of 'Judas Macchabeus.' The choruses will be accompanied with Trumpets, French Horns, Kettledrums, Clarinets, &c.

The whole to be conducted by Mr. Jobson, the Organ by Mr. Crompton. The Hautboys, Clarinets, &c., by Mr. Tatnall, Mr. Perkins, Mr. Turner, Mr. Lincoln, and Mr. Muchman from London. The vocal parts by Miss Radcliffe, Mr. Nield, Mrs. Nield, Mrs. Radcliffe, &c., from Hey Chapel. The rest of the performers from Wakefield, Halifax, Manchester, Sheffield, and other parts adjacent.

The doors to be opened at nine, and the performance to begin at ten o'clock in the forenoon.

Tickets at 3/-, 2/-, and 1/- each, to be had at the Old and New King's Arms, Talbot, Golden Lyon, White Horse in Boar Lane, &c.

There is no need to give the names of all the organists prior to 1842. Reference must however

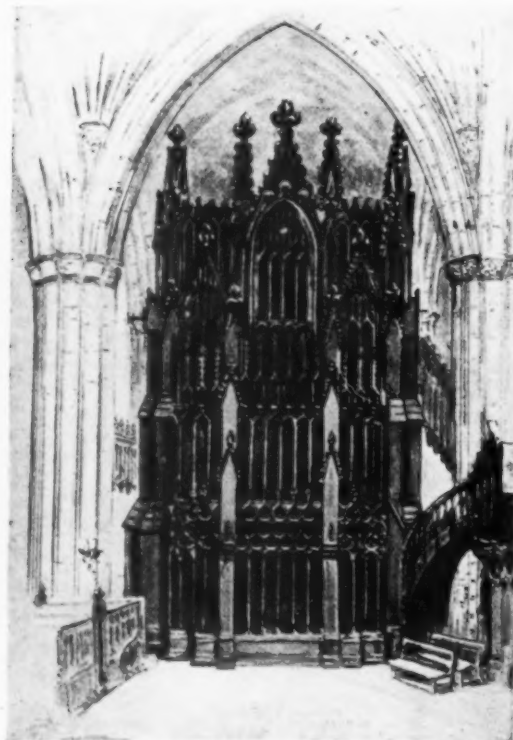


LEEDS PARISH CHURCH: THE EAST END.
(Photograph by Messrs. W. & T. Gaines, Burley, Leeds.)

be made to the extraordinary excitement caused at the election to that office in 1821. We quote from a local newspaper:

ELECTION OF ORGANIST.

We have in Leeds this week all the animation of a scot and lot election. The appointment of an organist for the Leeds Parish Church has excited a strong local interest, and the right of election being vested in the parishioner lay-payers, the attendance at the Parish Church on Wednesday, July 4, 1821, at noon, the hour appointed for the purpose, was so numerous that it soon became evident that a wider and more appropriate field of action was necessary for the purpose of the business of the day. At 12 o'clock the Rev. Richard Fawcett, the vicar, took the chair in the vestry, where an adjournment to the area of the White Cloth Hall was immediately proposed and carried. The numbers assembled in the



THE ORGAN.

course of the afternoon could not be short of from six to eight thousand persons. Music and standards accompanied some of the divisions of voters from the neighbouring villages to the poll, and the scene exhibited in this part of the town wore all the features of a contested election, with the exception of the riot and dissipation which so frequently prevail in Parliamentary contests.

There were three candidates for the post (salary £50) and a three days' poll of the 'parishioner lay-payers' of 'the township of Leeds and the villages within the parish' was demanded. Assuming that no one adopted the American plan of 'vote early and often,' no fewer than 4,089 Leeds folk were sufficiently interested to record their votes, whereby John Greenwood was elected.

The year 1841 marks the beginning of the splendid musical traditions of Leeds Parish Church. And in this connection the name of Walter Farquhar Hook—vicar from 1837 to 1859, and afterwards Dean of Chichester—is held in ever-grateful remembrance. The grandson of James Hook, composer of upwards of 2,000 songs, cantatas, &c., Hook, on coming to Leeds, found the church and services in a deplorable condition. With determined zeal and unwearied energy he at once set to work to transform the cold formalism of the church services into a well-spring of spiritual life. Having built the present church—the funds for which he largely collected by his own earnest endeavours—the new vicar instituted a daily full-choral service, the only instance of a service of that nature in any Parish Church. He records ('Life of Dean Hook,' by Dean Stephens, ii., 124): 'I have secured a man named Hill and his nephew. I am to pay them £120 a year. How I shall raise the money I know not; but this I know, a good choir must be formed, if I go to prison for it.'

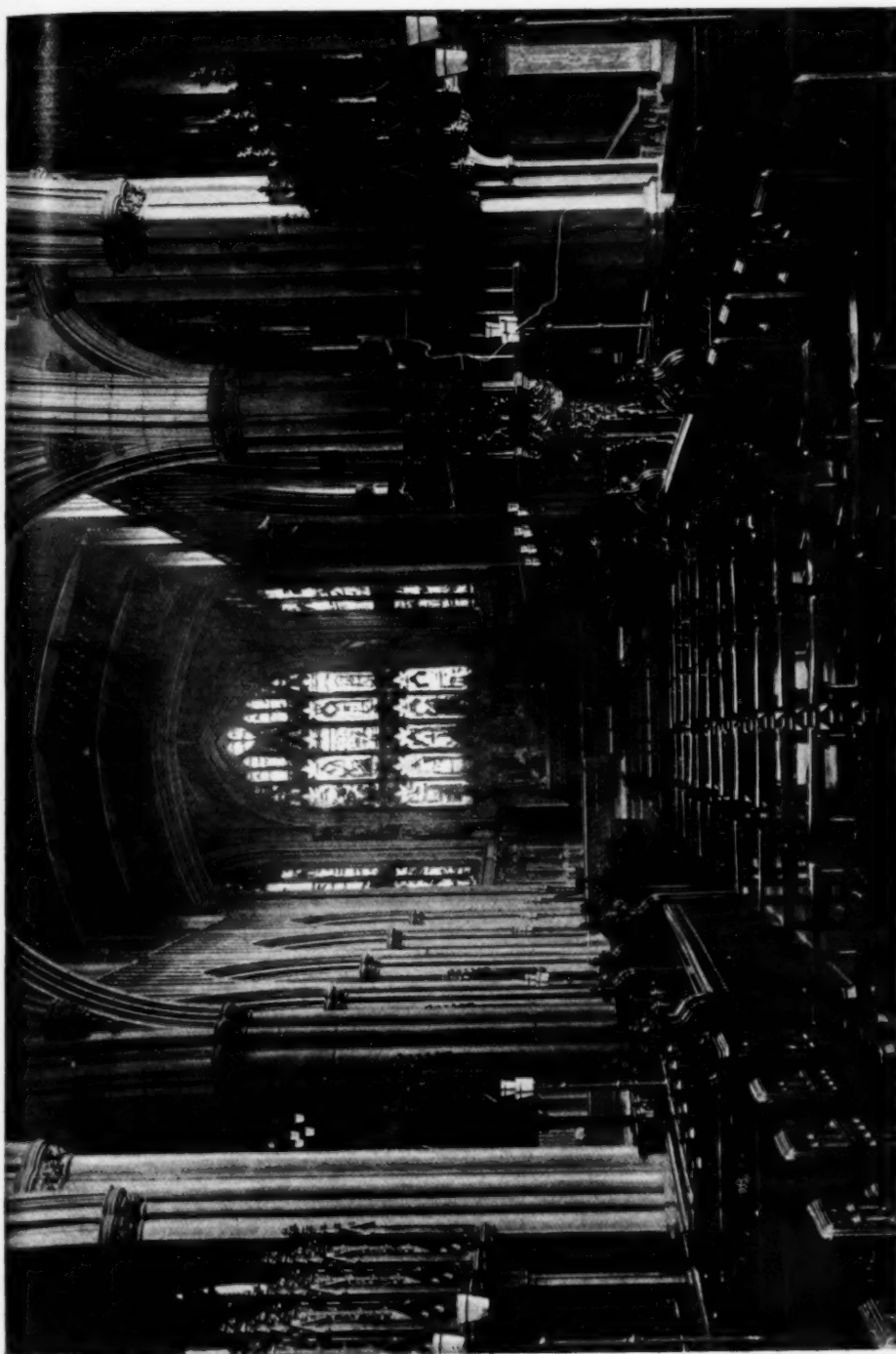
Hook had a splendid right-hand man in the person of Martin Cawood, an enthusiastic musical amateur, who advised him to secure the services of Samuel Sebastian Wesley, then organist of Exeter Cathedral, to open the organ of the newly erected church. This ceremony took place on October 18, 1841. In a preliminary announcement of the organ-opening the *Leeds Intelligencer* (now the *Yorkshire Post*) said:

Dr. S. S. Wesley's reputation is so established that it is needless in us to speak of him, save as perhaps the first organist in Europe, and one whose works will live long after perhaps *even* his name is forgotten.

The notice then went on to give a forecast of the Order of Divine Service: Evening Psalms (double chant) and 'Magnificent' (*sic*), both by Wesley, the Nunc dimittis to a single chant by Purcell, and an Anthem—the last named (as the subjoined notice will show) proved to be 'The Wilderness.' 'Immediately after Divine Service' a selection from the 'Creation' and the 'Messiah' was to be sung, in addition to five 'Organ Voluntaries' played, of course, by Wesley; and at the end a collection was to be made 'towards defraying the expenses of the organ and choir.' Here is an interesting account of this organ-opening service:

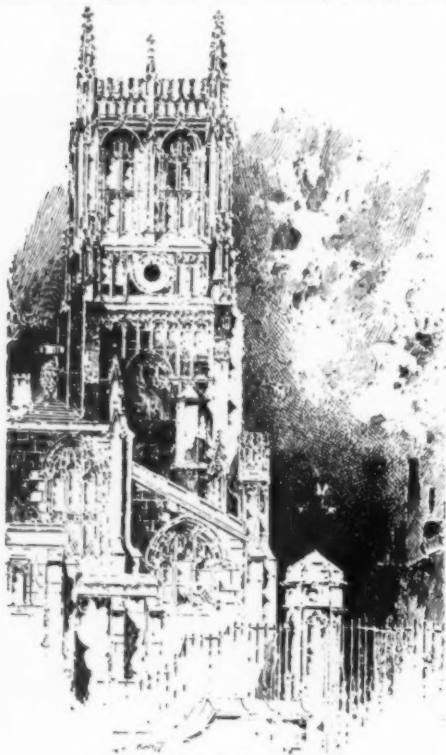
OPENING OF THE ORGAN AT THE LEEDS PARISH CHURCH.

On Monday last this splendid instrument was performed upon by Dr. Wesley, whom our readers of last week would perceive came over from Exeter specially for the purpose. The selection of music we have already announced. The anthem we omitted to notice until we had had an opportunity of hearing it performed by Dr. Wesley, and assisted by the full choir. The words are the 35th chapter of Isaiah. The music is composed by Dr. Wesley, and so beautifully in keeping with the words that we doubt if ever we have heard so choice a specimen of composition. It stamps Dr. Wesley's character as a



LEEDS PARISH CHURCH.
THE ORGAN IS IN THE SOUTH TRANSEPT, NEAR THE PULPIT.
(*Photograph by Messrs. W. & T. Gaitnes, Burley, Leeds.*)

composer amongst the very highest rank. Of Dr. Wesley's style of performance we may speak with equal confidence; there is a chasteness and delicacy of feeling in his accompaniment of the vocal parts rarely to be met with, whilst in bolder and more prominent performances, his mighty and herculean grasp of all the varied powers of the instrument displays the great vigour and power of his mind. The Voluntaries which he played were really admirable, particularly one of his own composition and J. Sebastian Bach's celebrated Fugue in E flat major. We observed that the instrument was a little out of tune, but we believe this was chiefly caused by the great heat of the church which was crowded to excess. The organ (which is not yet fully finished) will, we think, be one of the best in the country when completed.—*Leeds Intelligencer* (now *Yorkshire Post*), Oct. 23, 1841.



THE TOWER, LOOKING WEST.

DRAWN BY HERBERT RAITON.

(By permission from 'Leeds Parish Church.' By the Rev. M. O. Hodson. Leeds: Richard Jackson.)

Dr. Wesley made such a good impression, as of course he would, at the organ opening that, as matters were not running very smoothly with him at Exeter, he accepted the offer of the vicar and churchwardens to become organist of Leeds Parish Church at a salary of £200 per annum, guaranteed for ten years. Thus began 'the glorious Wesley period,' as it has been happily designated. He entered upon his duties on Sunday, February 6, 1842. An entry in the bell-ringers' book of that date reads:

Dr. Wesley new organist of the church ... £1 0 0 a payment apparently made by the Wardens. In these days of monster organs in churches and a multiplicity of mechanical appliances, it may be interesting to give the specification of the

comparatively modest instrument upon which Wesley poured forth his magnificent extemporizations. It will be observed that the Great and Choir organs were of G compass; that the Swell went down to tenor C only; and that the single stop on the Pedal (of two octaves) appears to have been a '32 feet.' There were doubtless the usual couplers.

GREAT ORGAN (12 stops). Compass GG to F.

(The date of each stop is given.)

Front Open Diapason ..	1841	Twelfth ..	1841
German Diapason ..	1815	Fifteenth ..	1841
Smaller Open Diapason ..	1841	Sesquialtera ..	1841
Stopt Diapason ..	1815	Larigot ..	1841
Large Principal ..	1820	Trumpet (Snetzler) ..	—
Small Principal ..	1841	Clarion ..	1841

SWELL ORGAN (6 stops). Compass Tenor C to G.

(Byfield's work (1764?), except one stop.)

Open Diapason.	Cornet.
Stopt Diapason (1841).	Trumpet.
Principal.	Hautboy.

CHOIR ORGAN (8 stops). Compass GG to F.

Open Diapason ..	1815	Principal ..	1815
Stopt Diapason ..	1815	Fifteenth ..	1815
Dulciana ..	1714	Mixture ..	1815
Flute ..	1815	Bassoon ..	1820

PEDAL ORGAN (1 stop).

Two octaves of Double Open Diapasons (in wood) extending from CCCC upwards, with helpers—1841.*

At that time (1842) the pitch of the organ was 'at the Philharmonic of Sir George Smart's fork,' the builders (Greenwood) having moved all the pipes a semitone upwards and provided new GG pipes for the great and choir organs.

One of the earliest special musical services organized by Wesley was that in celebration of the anniversary of Queen Victoria's Accession, when 'a full cathedral service was solemnized in the great parish church by an augmented choir, under the direction of the celebrated organist Dr. S. Wesley, and the indefatigable choirmaster Mr. Hill,' as the *Musical World* records. Later in the year (1842) the same journal contains the following paragraph:

Leeds.—Dr. Wesley and a few other benevolent gentlemen have it in contemplation to establish an institution similar to that of the Royal Society of Musicians, with a view of affording assistance to aged and indigent sons of song, who may require.

Whether this kindly proposal ever came within the range of practical politics is not recorded.

There can be no doubt that Wesley was in the plenitude of his powers during the Leeds period of his life—from the age of thirty-two to thirty-nine—covering the years 1842-49. To this period belongs his noble Service in E, with its remarkable preface dated 'Leeds, February, 1845.' Except the Creed, which was composed at Exeter, this service was written at the request of Mr. Martin Cawood, to whom the composer assigned the copyright in exchange for the sum of fifty guineas. There is no doubt that the fine choir at Leeds helped to inspire Wesley in creating those noble strains. As a contrast thereto and as evidence of his versatility, he composed a clever Set of Quadrilles published as: 'Jeux d'esprit. Quadrilles à la Herz. Composed and dedicated to Mrs. Martin Cawood by Samuel Sebastian Wesley.'

* This specification is copied from 'The seven sermons preached at the consecration and re-opening of the Parish Church of Leeds, with an introduction.' Leeds, 1841.

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The two sets of Organ Pieces (which include such favourites as the Choral Song and Fugue, the Andante in G, the Air with Variations in F sharp minor, &c.), though written at Exeter, were published while he was at Leeds. There he compiled and issued his Psalter and wrote and published his remarkable pamphlet—a manifesto, in fact—entitled 'A few words on Cathedral Music and the Musical System of the Church, with a plan of reform.' By Samuel Sebastian Wesley' (1849). The words, if few, were strong and the 'plan of reform' lacked nothing on the score of drastic changes that have still to come to pass. For further details of Wesley's career at Leeds the reader is referred to the biographical sketch of him which appeared in THE MUSICAL TIMES of May, June, and July, 1900.

A pleasant incident marked the departure of Dr. Wesley from Leeds to become organist of Winchester Cathedral—the presentation to him of his portrait painted by Mr. W. R. Briggs, a local artist, and bearing the following inscription:

Presented to
SAMUEL SEBASTIAN WESLEY, Mus. Doc., Oxon.,
by a few gentlemen connected with the Leeds
Parish Church Choir as a mark of their friendship
and high appreciation of his musical genius. 1849.

A reproduction of this portrait, by the kind permission of the Rev. F. G. Wesley, M.A., forms the special portrait supplement to the present issue of THE MUSICAL TIMES.

The *Leeds Intelligencer* (now the *Yorkshire Post*) of December 1, 1849, contains the following appreciative remarks on the presentation and the recipient thereof:

The selection of this description of testimonial to one who has so greatly improved the taste for Church music in this town, does honour to the gentlemen from whom it has emanated, as we consider it the highest compliment which could be paid to the Doctor and his family by his friends and admirers. We exceedingly regret his departure from Leeds; his loss will be much felt by those who have been accustomed week after week to hear his grand and sublime accompaniments to the Psalms, Services, and Anthems. His wonderful extemporaneous music never degenerated into a mere brilliant, showy exhibitional style too often adopted by organists of the present day; but always was calculated to produce and maintain devotional thoughts and feelings in the church.

Dr. Wesley was succeeded in the organistship by the following gentlemen:

1849 to 1880.—Mr. Robert Senior Burton.

1880 to 1891.—Dr. William Creser (afterwards organist and composer of the Chapel Royal).

1891 to 1905.—Mr. Alfred Benton.

The present organist and choirmaster is Dr. Edward Cuthbert Bairstow, who is just entering upon his important duties. He was born on August 22, 1874, at Huddersfield, the birthplace of Sir Walter Parratt and Dr. A. L. Peace. As a boy he studied the pianoforte and harmony under the late John Farmer, to whom 'I have always been thankful' (to use his own words) 'for giving me a thorough grounding in piano technique and keeping me from wasting my time on the organ in those early days.'

'In 1893,' continues Dr. Bairstow, 'I went to Sir Frederick Bridge and remained with him until 1899, first as a pupil and afterwards as a sort of "devil." I gained much valuable experience from him and from the work which he was kind enough to allow me to do for him.' From 1894 to 1899 he was organist of All Saints' Church, Norfolk Square, of which the vicar (the Rev. W. Boyd) is the composer of the tune to the hymn 'Fight the good fight' in 'Hymns Ancient and Modern.'

Six years ago Dr. Bairstow became organist of Wigan Parish Church, a post formerly held by Sir Walter Parratt, the late Mr. Langdon Colborne (subsequently organist of Hereford Cathedral), and



DR. E. C. BAIRSTOW,
ORGANIST AND CHOIRMASTER OF LEEDS PARISH CHURCH.
(Photograph by Mr. W. Skews, Park Road, Wigan.)

Mr. C. H. Moody (organist of Ripon Cathedral). He conducted the Southport Philharmonic Society for three seasons, which appointment he resigned in 1903 in order to conduct the Blackburn St. Cecilia and Vocal Union, of which he is now conductor, in addition to that of the Wigan Philharmonic Society. He took the degree of Mus. B. in 1894 and Mus. D. in 1900, both at Durham, and obtained the Fellowship of the Royal College of Organists in 1898. His compositions include an album of songs, organ pieces, anthems, and other church music, part-songs, &c. His carol-anthem 'Come, ye gentles, hear the story' appeared in THE MUSICAL TIMES of November, 1902. Dr. Bairstow, who has many well-wishers for full success in his new sphere of work, may be relied upon to maintain all the good traditions associated with the name of Dr. Samuel Sebastian Wesley.

No account of Leeds Parish Church would be complete without reference to its choir and especially to Mr. Henry Cawood Embleton. Not only has Mr. Embleton rendered splendid service to the choir of the church for thirty years, and occasionally officiated as deputy organist, but he has done much to further the musical interests of the city artistically and financially, especially in connection with the Leeds Choral Union. One of the treasures of the choir library is a copy of the first edition of Wesley's 'Wilderness' (1840). The cost of the church services averages from £650 to £700 per annum, according to figures kindly supplied by Mr. W. Whitehead, the Honorary Treasurer. The average membership of the choir



MR. HENRY C. EMBLETON.

is twenty-six men and twenty-eight boys. For the performance of Bach's 'Passion' Music, given annually in Lent, the choir is increased to 150 voices principally from the ranks of the Leeds Choral Union. That the choir has good traditions to maintain, an extract from the 'Life' of Dean Hook may be quoted:

Dr. Wesley says that our service is most sublime: beyond anything he ever heard in any cathedral.

So may it continue!

For kind and valued help in the preparation of this article the writer's best thanks are due to Mr. Henry C. Embleton; Mr. W. Whitehead, the Hon. Treasurer of the choir; and especially to the Precentor, the Rev. Morris O. Hodson, B.A., who has freely offered many facilities for gathering together the historical information; also to the Rev. F. G. Wesley, M.A., for the photograph of the portrait of his father, which we believe is reproduced for the first time.

DOTTED CROTCHET.

THE REQUIEM OF BRAHMS.

SOME NOTES ON ITS EARLY PERFORMANCES.

Brahms was thirty-three years old when he composed his choral masterpiece—'Ein deutsches Requiem.' The death of his mother—on February 2, 1865—and the affection which he felt for her undoubtedly inspired him to compose this most beautiful *In memoriam*. Unlike the Requiem service of the Roman Catholic Church, the words, selected and arranged in perfect sequence by Brahms himself, are taken from the Bible and the Apocrypha. It may be useful, before proceeding further, to give these scriptural references:

- No. 1. Matthew v. 4; Psalm cxxvi., 5, 6.
- No. 2. 1 Peter i. 24; James v. 7; 1 Peter i. 25; Isaiah xxxv. 10.
- No. 3. Psalm xxxix. 4-7; Wisdom iii. 1.
- No. 4. Psalm lxxxiv. 1, 2, 4.
- No. 5. John xvi. 22; Isaiah lxvi. 13; Ecclesiasticus li. 27.
- No. 6. Hebrews xiii. 14; 1 Corinthians xv. 51, 52, 54; Revelation iv. 11.
- No. 7. Revelation xiv. 13.

The autograph score—now in the possession of the Gesellschaft der Musikfreunde at Vienna—is inscribed 'Baden-Baden im Sommer, 1866.' Miss Florence May, in her recently-published 'Life of Brahms,' gives an interesting extract from the private diary of Madame Schumann, written early in September, 1866, relative to the work in its initial stages:

'Johannes has been playing me some magnificent movements out of a Requiem of his own and a string quartet in C minor. The Requiem delighted me even more, however. It is full of tender and again daring thoughts. I cannot feel clear as to how it will sound, but in myself it sounds glorious.'

Here it should be noted that the wonderful march movement in B flat minor, 'Behold, all flesh is as the grass,' originally formed part of a *symphony* which Brahms, as a young man of twenty-one, had composed twelve years earlier (in 1854). At the time of writing the Requiem he had so to struggle against poverty that, as Miss May records, he was fond in later life of saying, as he pointed to the manuscript, 'The paper is of all sizes and shapes, because at the time I wrote the work I never had money enough to buy a stock.'

More than a year elapsed before even a portion of the Requiem was heard in public. On Sunday, December 1, 1867, the Gesellschaft der Musikfreunde at Vienna gave a concert to the memory of Schubert. What could be more appropriate than that the first part of such a commemorative music-making should consist of the first three numbers of the Requiem of Brahms? Herbeck conducted this concert, Dr. Pänzer, of the Imperial Chapel, sang the baritone solo, and the choruses were rendered by the Singverein. The performance does not seem to have been above reproach. For instance, at that marvellous pedal-point on D, the drummer simply drowned

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p. 62.

the chorus by rolling out his part *fortissimo*! Thus this tonic D, in its dominating assertiveness, proved to be too strong a dose for some of the venerable Viennese in that audience, so much so in fact, that manifest expressions of disappointment greeted the composer when he appeared on the platform in response to some, at least, friendly calls. However, Hanslick, most severe of critics, warmly greeted the work, or rather that portion of it which had been presented. He judged it to be (we quote from Miss May's book) 'One of the ripest fruits in the domain of sacred music, developed out of the style of Beethoven's late works. . . . The harmonic and contrapuntal art learned by Brahms in the school of Bach, and inspired by him with the living breath of the present, is almost forgotten in the expression of touching lament, increasing to the annihilating death-shudder.' Hanslick goes on to rebuke the 'half a dozen gray-haired fanatics of the old school' who had hissed Brahms, by stigmatizing this ebullition of bad feeling as 'a requiem on the decorum and good manners of a Vienna concert-room which astonishes and grieves us.'

Brahms was by no means dismayed at the mixed reception accorded to his work. In sending the manuscript to Marxsen, his old master, he wrote:

'I send you some novelties and beg you, if time allows, to write me *one* or *many* words about them. I enclose also something from my Requiem and on this I earnestly beg you to write to me. It looks rather curious in places and perhaps, in order to spare my manuscript, you would take some music paper and put down useful remarks. I should like that very much. The eternal "D" in No. 3. If I do not use the organ it [the note] does not sound. There is much I should like to ask. I hope you have time and some inclination; then you will perceive at once what there is to ask and what to say.'*

The first performance of the complete work (except the afterthought No. 5, to be referred to later) took place on the evening of Good Friday, 1868 (April 10), in the Cathedral Church of St. Peter, Bremen. The occasion was of a benevolent nature—a sacred concert given in aid of the Bremen musicians' provident fund. The Requiem was divided into two parts, and separated by a miscellaneous selection. The latter included violin solos by Bach and Tartini, also Schumann's 'Abendlied,' all played by Joachim; 'I know that my Redeemer liveth,' and the contralto air (violin obbligato, Joachim) from Bach's 'St. Matthew' Passion, both sung by Frau Joachim; and Handel's 'Hallelujah Chorus.' The baritone solo in the Requiem was in the safe keeping of Julius Stockhausen, while Brahms conducted his own work, and Reintaler the rest of the music on that eventful occasion. Brahms was the guest of Reintaler during his stay at Bremen, and the two musicians soon became

intimate. A great surprise was in store for the composer on that Good Friday evening. At the door of the cathedral he was unexpectedly greeted by two ladies, the elder of whom he escorted on his arm up the nave of the church—they were Frau Clara Schumann and her daughter Marie. One English musician, at least, was present at this initial performance, in the person of the late John Farmer. At a largely-attended supper after the concert Mr. Farmer made an unfortunate impromptu speech, belittling the musical interests of his own country, and adding, that if Brahms (who was present) came to England to perform his Requiem, Englishmen would say, 'Is this fellow crazy?' This exhibition of bad taste drew from one of the company, Herr Lehmann, the following spontaneous remarks by way of rebuke:

I would venture, nevertheless, to say a word in England's honour. So many artists have met with an encouraging reception or have found a happy home there; there are so many Englishmen who understand and sympathize with German art and German life, that I would beg leave to propose a glass to the honour of art-loving England.

Who knows but what Farmer's ill-judged and unsolicited observations—imperfectly expressed in German—upon so auspicious an occasion, may have prejudiced Brahms against the English people and have helped to deter him from visiting this country? English musicians cannot be too cautious in their public utterances.

After attending the Lower Rhine Musical Festival, held at Cologne at Whitsuntide, 1868, Brahms settled for a time at Bonn, that he might be near his friend Dr. Deiters, in order to consult him about the final touches to the Requiem preparatory to its publication. When playing to Dr. Deiters the fifth and newly-composed number of the work, 'Ye now that are sorrowful,' Brahms said that in setting the words he had thought of his mother, 'As one whom his mother comforteth, so will I comfort you.' Those, like the present writer, who have listened to the ideal rendering of this number at St. Paul's Cathedral, will realize the tenderness of the thought in the mind of the composer. And how supremely beautiful and perfectly in keeping is the augmentation (in the tenor) of the main theme:

(Andante. ♩ = 104.) SOPRANO SOLO.

YE shall a-gain be-hold me, and your heart shall be joy-ful, &c.

TENORS. (CHORUS.)
espress.

Yea, I . . . will . . . com-fort you,

* Translation from Miss Florence May's 'Life of Brahms,' vol. ii., p. 62.

The first performance of the complete work took place at the Gewandhaus Concert, Leipzig, on February 18, 1869, under the direction of Carl Reinecke.

Now let us turn to England. In regard to its introduction into this country, Brahms's Requiem shared the fate of Beethoven's Mass in D, in that it was first performed in a *private house*—the latter stupendous creation on Christmas Eve, 1832, as set forth in *THE MUSICAL TIMES* of April, 1902, p. 236. It was a happy thought on the part of the late Lady Thompson (*née* Miss Kate Loder), wife of the eminent surgeon, Sir Henry Thompson, Bart., to arrange a performance of the Requiem of Brahms in her drawing-room at 35, Wimpole Street, Marylebone. This took place on July 10, 1871, under the direction of Julius Stockhausen, who trained the chorus and also sang the baritone solo. The chorus who assisted on that interesting occasion included such well-known names as Lady Macfarren, Miss Macirone, Mrs. Ellicott (wife of the late Bishop of Gloucester), Miss Sophie Ferrari (Mrs. Pagden) and her sister, Miss F. J. Ferrari, Canon Duckworth, and Mr. William Shakespeare. Madame Regan-Schimon sang the soprano solo, and an English version of the text was used.

As the available space in the room did not allow of an orchestra, the accompaniments, in the four-hand arrangement of the composer, were adapted and played on the pianoforte by the hostess, Lady Thompson—herself an excellent pianist and thorough musician—and old Cipriani Potter, then in his eightieth year. Sir George Macfarren, one of the audience, in recording the performance* says: 'The audience were all aglow with interest in the work and its rendering; but, conspicuous in the whole assembly, was the small figure of that aged musician [Potter], the dearly beloved of everybody, who was as youthful in spirit, as ardent and as active as the youngest, yes, and as the wildest, person in the room. It was impossible then to think of him as one standing on the brink of eternity,† and yet many of us who were then present treasure the memory of that day as of the last on which we were in Potter's presence, a memory wherein music and the musician are inseparable.' It is specially interesting to recall the fact that Potter, who took so prominent a part in the first performance of the Requiem of Brahms, knew Beethoven at Vienna. He used to tell that Beethoven invited him on one occasion to dinner. They were sitting at the table when a certain dish was served which Beethoven had not ordered, whereupon he seized the unordered dish and threw it at the servant's head. The result of this display of Beethoven's spleen was a meal of bread and cheese, but Potter enjoyed the company. Who would not? To return to the Requiem at Lady Thompson's house, Lady Macfarren, in recalling the event after an interval of thirty-three years, specially for this

article, writes: 'The weight of the performance rested on the two players at the pianoforte, Mr. Potter playing the bass, and Lady Thompson the upper part. The refined charm of Lady Thompson's playing of the violin passages that so often hover like angels' wings over the voices, I can hear still at this distance of more than thirty years, and Mr. Potter's sensitive musicianly reading no less.' As Sir George Macfarren has said Potter's 'enthusiasm extended itself to everyone concerned in the performance: and the occasion was memorable as introducing a composition of rarest merit to a first hearing among us.'

The next performance in England of the work—or a portion thereof—was, so far as is known, that given by the students of the Royal Academy of Music, at a 'Public Rehearsal,' conducted by John Hullah, on the afternoon of April 1, 1873, at the Hanover Square Rooms. The programme of this music-making—printed in the *Musical World* of April 5, 1873—opened thus:

A selection from *Requiem* in F (Op. 45):

Chorus, 'Blessed are they that go mourning'

Chorus, 'Behold, all flesh is as grass'

Solo and Chorus, 'Ye now are sorrowful'

(Solo, Miss Jessie Jones)

Solo and Chorus, 'Here on earth'

(Solo, Mr. Pope)

[Then follows the remainder of the programme]

Conductor: MR. JOHN HULLAH

Mr. Walter Fitton, who accompanied (pianoforte) at all the choral rehearsals and played the organ at the performance, is strongly of opinion that the *entire* work was performed, and Sir Charles Stanford, who was present on the occasion, says 'I am *almost* sure that it was all done, but not quite sure.' Dr. McNaught, then a second violinist in the Academy orchestra, is unable to say definitely whether the whole or a part of the work was performed.

On the evening following the Royal Academy of Music 'Public Rehearsal,' Brahms's Requiem was performed at St. James's Hall by the Philharmonic Society, under the conductorship of Mr. (afterwards Sir) W. G. Cusins. The soloists were Miss Sophie Ferrari and Mr. Santley. The performance was a melancholy failure, and when one remembers the achievements of hired chorus-singers in London thirty years ago, it is not to be wondered at. One who was present, and who is fully competent to judge, says: 'I never remember a more depressing occasion. A complete absence of conviction made itself felt in the whole mass of the performers, especially the singers, and the inherent difficulty of singing the phrases according to the metronomic directions, deepened the gloom.' It is recorded that as the audience left the hall on that evening one of England's most illustrious musicians went up to Prof. Macfarren and said: 'Well, Macfarren, if this is music, then I am no musician.'

The Philharmonic performance does not appear to have attracted the attention of the critics of the great daily newspapers—even *The Times* is silent in regard to this masterpiece of Brahms, and the

* Musical Association Proceedings, 1883-4, p. 52.

† Cipriani Potter died September 26, 1871, two months after the Requiem performance, aged eighty.

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Musical World is equally dumb. THE MUSICAL TIMES—which even in these days of multitudinous music-makings at least *tries* to record events of importance—thus refers to the occasion:

At the second concert, on the 2nd ult., Brahms's 'Requiem' and Mendelssohn's 'Walpurgis Night' were the principal attractions. Were we inclined to hazard an opinion upon the 'Requiem' from a single hearing, we certainly should not do so when performed as a concert-piece, surrounded by compositions in such violent contrast; and we must content ourselves therefore with saying that the unemotional character of the subjects, notwithstanding the brilliancy of the instrumentation, produced a feeling of weariness in the audience, which, although we cannot accept as any tacit criticism of the work, sufficiently evidenced that the Philharmonic concert-room is not the place for a funeral service.

One redeeming feature—apparently the only one—was the eloquent and deeply appreciative analysis which the late Sir George Macfarren wrote for the Philharmonic programme-book. Two extracts may be quoted as showing the poetic grace of Macfarren's language:

Like all works of highest excellence, like all men of noblest virtue, the German Requiem reveals not its fulness of beauty to a first glance; the listener is happy when he perceives enough in its subtle refinement to attract him to another and another hearing, and this experience will show him the gradual unfolding of its beauties, like the leaves of a flower until it stands disclosed, its very heart laid bare, the queen rose of the garden.

Macfarren's peroration is no less eloquent. He says:

It is impossible in the space of these comments even to hint at all the extraordinary merit, technical and æsthetical, of the composition under notice; let, at least, the admiration, the reverence, they aim to express indicate to the reader that the work abounds in matter for high esteem, and invite him to do himself the justice of leaving his attention open to the perception of its beauties. The name of Brahms is growing into familiarity through performance of his Serenade, his Sextets, his Quartets, Pianoforte concerto and other of his productions; and when his most extensive work, the German Requiem, becomes known, the lovers of music in England will feel, indeed, that their art has a living representative, that the greatest masters have a successor, and that the line of Purcell, Handel, Bach, Haydn, Mozart, Beethoven, and those great men who have yet shone since and through the blazing of his transcendent light, is not extinct.

Could appreciation be expressed in more beautiful or more generous words?

F. G. E.

THE MIDDLE TEMPLE MASQUE.

On the night of February 15, 1613, being Shrove Monday, there was performed at Whitehall 'a shewe at all parts so novell, conceitfull and glorious as hath not in this land been ever before beheld.' The occasion was the marriage of the Princess Elizabeth, daughter of James the First, to the Elector Palatine Frederick, afterwards King of Bohemia; and the entertainment was a masque presented by 'the Two Honorable Houses or Inns of Court, the Middle Temple and Lyncoln's Inne.' A full description of this masque, with the text of the dialogue and songs, was printed at the time, and is reprinted in the second volume of Nichols' 'Progresses of King James the First.' It was 'invented and fashioned' by Inigo Jones, and 'supplied, applied, digested and written' by George Chapman. The music was evidently of an elaborate nature, both vocal and instrumental, but we are not told by whom it was composed. The singers and players had to take their part in the performance in character, as will appear from the following extract:

Fiftie Gentlemen, richly attired and as gallantly mounted, made the noble *vant-garde* of these Nuptiall forces. Next (a fit distance observed betweene them) marcht a mock-maske of baboons, attired like fantasticall travellers [*i.e.*, travellers] in Neapolitane sutes and great ruffes, all horst with asses and dwarf palfries, with yellow foot-cloathes, and casting cockle-demos [? cockle shells] about, in courtesie, by way of lardges. After them were sorted two carrs triumphall, through-varied with different invention, and in them advanc'd the choise Musitions of our Kingdome, sixe in each, attird like Virginean priests, by whom the sun is there ador'd, and therefore called the Phœbades. Their robes were tuckt up before, strange hoodes of feathers and scallops about their neckes, and on their heads turbants, stuck with severall-coloured feathers, spotted with wings of flies of extraordinary bignesse like those of their countrie.

One's curiosity is naturally aroused as to who these 'choise Musitions of our Kingdome' may have been, but their names are never mentioned. Evidently six of them were vocalists and six instrumentalists, for the opening song is directed to be sung by the six Phœbades or Priests of the Sunne to the accompaniment of six lutes; and as we find at intervals directions for 'other musique and voices,' the performers must have been more than twelve in number. The Middle Temple Records are of no assistance: the only entry relating to the masque is under date June 18, 1613, when it was resolved to repay two loans of £50 and £215 'borrowed for the charges of the late masque.' But the Records of Lincoln's Inn throw an altogether unexpected light on the day's doings. Under date June 22, 1613, there is entered at length 'The Charge of Mr. Christofer Brooke, Expenditor for the Maske.' It shows that the money disbursed by Lincoln's Inn alone amounted to £1,086 8s. 11d., a very large sum in those days. The Middle Temple contributed only £450, if Sir William Dugdale is correct in saying that the total expenditure was £1,536 8s. 11d. The payments include £50 'for stuff and lace,' £182 13s. 'for divers parcellis of clothe of silver,' £100 'to Mr. Inigoe Johnes, towards the work for

the Hall and streete,' £190 'for feathers and trimminge of suites and head attires,' £1 15s. 'for 14 payre of shoos for the Baboones,' and many other curious items. Those relating to music and musicians are of such interest that I take the liberty of transcribing them in full:

Item, to Mr. Robt ^e Johnson for musicke and songs	45li.
Item, to the trumpetters	10li.
Item, to the players of tabers and pipes	11s.
Item, to Thomas Cutting, John Dowland and Phillip Rosseter for playing of Lutes, every one of them	2li. 10s.
Item, to Mr. Thomas Forde for playing of Lute	2li. 10s.
and more for setting songes used at the Maske	5li.
and for Mathias Johnson for singing	2li.
Item, to John Sturte, Robert Taylor, Robert Dowland, and Thomas Davies for playing of Lutes, every one of them	2li.
Item, to Mr. Jonas and Mr. Mynars, two of the musicians for the Maske	6li. 13s. 8d.
Item, to Thomas Daye for [There is a blank in the manuscript here]	3li. 6s. 8d.
Item, to 7 singing men, vzt: John Drue, William Godball, John Frost, Davies (one of the Queresters), Marke Thwaites, Walter Porter, and Richard Ball, every one of them, 2li., saving Davies, who had but 1li. 13s.	

Here are 'choice Musitions' indeed! Robert Johnson—who one may suppose from the size of his fee had the general direction of the music—wrote the original settings of Shakespeare's 'Tempest' songs, 'Full fathom five' and 'Where the bee sucks,' and in 1621 composed the music for Ben Jonson's 'Masque of the Gypsies.' Thomas Ford was the composer of 'Since first I saw your face,' which was published in his 'Musicke of Sundrie Kindes' in 1607. John Dowland and his son Robert, Philip Rosseter and Walter Porter, these are all notable names of the period, for which reference need only be made to Grove's Dictionary. The other names are less familiar, but some details are known about most of them.

Thomas Cutting was a lutenist of the first rank, as one may infer from his being one of the four—Cutting, John Dowland, Rosseter, and Ford—who are paid at the higher rate of £2 10s., the other four lute-players receiving only £2 apiece. In March, 1607, he was in the service of Lady Arabella Stuart, and in that month both Queen Anne, consort of James the First, and her son Prince Henry, wrote begging her to allow him to enter the service of King Christian IV. of Denmark (brother of Queen Anne), who had recently lost the services of John Dowland. Lady Arabella gave her consent, 'although,' she writes, 'I may have some cause to be sorry to have lost the contentment of a good lute.' But Cutting did not stay long in Denmark, for in June, 1611, his name appears in a list of Prince Henry's musicians, a list which also includes Robert Johnson, Thomas Ford, John Mynors, Thomas Day, John Sturte,

and Matthias Johnson. He may perhaps have been related to the Francis Cutting who was a contributor to Barley's 'New Booke of Tabliture' in 1596.

Mathias Johnson and John Sturte were musicians in the service of Prince Henry, who died in 1612. Robert Taylor, or Tailour, published in 1615

Sacred Hymns. Consisting of Fifti Select Psalms of David and others, paraphrastically turned into English Verse, and set to be sung in five parts, as also to the Viole, and Lute or Orph-arion.

On the accession of Charles I. his name appears in a grant of July 11, 1626 (Rymer's Foedera xviii. 728) as one of the King's musicians in receipt of a salary of £40.

Mr. Jonas, I suspect, should be Jones. A Mr. Jones was one of Prince Henry's musicians. Robert Jones, possibly the same person, was one of the contributors to the 'Triumphs of Oriana' in 1601. He published several collections of Ayres and Madrigals, and was associated with Philip Rosseter and others in 1616 in an abortive scheme for the establishment of a theatre for the use of 'The Children of the Revels to the Queen' (see Grove's Dictionary). Possibly, however, Mr. Jonas may be the 'Luke Jones of Poules,' who was admitted a Gentleman of the Chapel Royal on September 30, 1606. He took Holy Orders, and became 'pisteler' and 'gospeller' in the Chapel Royal and Sub-dean of St. Paul's. He died on July 18, 1627. John Mynars, or Miners, was one of Prince Henry's musicians in June, 1611. He was afterwards in the choir of Exeter Cathedral, but resigned his post there on June 4, 1615, when he was admitted a Gentleman of the Chapel Royal. He was to have taken Holy Orders, 'thereby to doe his Majestie the office and dutie of a Deacon in his Royal Chappell,' but died within a month of his admission, on July 2, 1615.

Thomas Day was also one of Prince Henry's musicians in 1611. On September 30, 1615, he was appointed a Gentleman of the Chapel Royal in succession to John Mynars. On the accession of Charles I. he appears as one of the King's musicians at a salary of £40. From 1625 to 1632 he is said to have been Organist and Master of the Choristers at Westminster Abbey. Before 1636 he had become Master of the Children in the Chapel Royal, and in that year he was appointed 'Cleark of the Check' in the same establishment. He died in 1654 and was buried on April 10 in the Cloisters at Westminster. His will shows that he came of a Hampshire family and was a kinsman of Sir Anthony Ashley Cooper, Bart., whom he named one of his executors. John Drue, or Drewe, was one of the King's musicians in receipt of a salary of £40 at the accession of Charles I. John Frost, of Westminster, was elected a Gentleman of the Chapel Royal on November 5, 1611. He took Holy Orders, and in 1623 had become 'Chaunter' at Westminster Abbey, a post which he held till his death. He was buried on May 10, 1642 'in the North Aisle, near Solomon's Porch.' His wife and daughter were

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MASQUE AT THE MARRIAGE (circa 1580) OF SIR HENRY UNTON.

DIPLOMATIST AND SOLDIER IN THE REIGN OF QUEEN ELIZABETH.

(From a large picture, painted on a board, containing his portrait and pictorial representations of the chief incidents in his life.)

In the above reproduction 'the maskers march in order round the table, where the musicians are seated; going up the flight of steps to the left come up into the chamber, where the company are sitting at dinner [not shown in the reproduction]. The chief masker is Diana, who is preceded by Mercury; before him stand two Cupids, the one black, the other white, and a messenger is bearing a paper (which might perhaps contain the intention of the mask) which he

presents to one of the chief personages at the feast. Diana is followed alternately by two of her nymphs, and two Cupids, each of them bearing a torch, the one in white, and the other disguised as a black: each of the nymphs, who walk two and two, bear in one hand a bow, and in the other a wreath or garland—which garlands were most likely to be distributed amongst the surrounding guests.' (From Joseph Strutt's 'Horda Angel-cynnan,' 1776, vol. iii., p. 143.)

also buried in the Abbey. From his will it appears that he was a native of Colebrooke, Devon, and that he was brought up at Exeter Cathedral. There is some confusion, which has not been altogether cleared up, between the Westminster man and another John Frost, 'a base from Salisbury,' who was sworn in as a Gentleman of the Chapel Royal on April 14, 1623.

The music of this Masque has not hitherto been traced. There is manuscript music of Thomas Ford at Christ Church and of Robert Johnson in the Music School at Oxford, but, so far as I remember, nothing that can be connected with this occasion. The following are the first lines of the four songs that are printed:

1. Ope, Earth, thy womb of gold.
2. Descend, fair Sun, and sweetly rest.
3. Bright Panthea, born to Pan.
4. Now, Sleep, bind fast the flood of air.

In conclusion I may perhaps be allowed to quote a contemporary private letter in which this masque is described. It is written by John Chamberlain to Alice Carleton under date February 18, 1613, and is preserved at the Record Office among the Domestic State Papers of the reign of James I.:

On Monday night was the Middle Temple and Lincoln's ynne mask presented in the hall at court, whereas the Lords' (presented on the previous evening after the wedding) was in the banquetting roome. Yt went from the Rolles vp fleetstreet and the Strand, and made such a gallant and glorious shew that yt is highly commended. They had forty gentlemen of best choise out of both houses rode before them in theyre best array, vpon the K's horses: and twelue maskers with theyre torch-bearers and pages rode likewise vpon horses exceedingly well trapped and furnished: besides a dousen litle boyes drest like babones that serued for an anti-maske, (and they say performed yt exceedingly well when they came to yt), and three open chariots drawne with fowre horses apeece, that caried theyre musicians,

and other personages that had parts to speake: all which together with theyre trumpetters and other attendants were so well set out, that yt is generally held for the best shew that hath ben seen many a day. The King stode in the gallerie to behold them and made them ride about the tilt-yard, and then were receued into St James parke and went all along the galleries into the hall, where themselves and theyre deuises (which they say were excellent) made such a glittering shew that the King and all the companie were exceedingly pleased and specially with theyre dauncing, which was beyond all that hath ben yet. The King made the maskers kisse his hand at parting, and gaue them many thanckes, sayeng he neuer saw so many proper men together, and himself accompanied them at the banket, and tooke care yt shold be well ordered, and speakes much of them behind theyre backes, and strokes the master of the rolles and Dick martin, who were the cheife dooers and undertakers.

Then, after describing how the masquers from Gray's Inn and the Inner Temple, headed by Sir Francis Bacon, came up to Whitehall by water on the following night, but had to return without presenting their masque, because 'the King was so wearied and sleepe with sitting vp almost two whole nights before, that he had no edge to yt,' the letter concludes with a piece of news which doubtless interested Mistress Carleton, and may be not without interest to the ladies of to-day, who are said to be threatened with a revival of the 'verdingale' or farthingale of our ancestors:

One thing I had almost forgotten for hast that all this time there was a course taken and so notified that no Lady or gentlewoman shold be admitted to any of these sights with a verdingale, which was to gaine the more roome, and I hope may serue to make them quite left of [i.e. off] in time. And yet there were more scaffolds and more prouision made for roome than euer I saw both in the hall and banquetting roome, besides a new roome built to dine, sup, and daunce in.

J. F. R. STAINER.

One of the shortest, certainly not the least amusing, biography of Berlioz is to be found in the 'New Opera Glass,' a book made and printed in Germany. We give it *verbatim et literatim*:

B. Dec. 11th 1800 at Côte St. André (France), was studying at first medicine, afterwards music without permission of his father, of whom he did not received any support. A short time afterward he left the school of music and was working on his own style. His first musical work did not received any succes and he entered the second time at the School of music and was gaining the roman price for one of his "Cantates". Returned from Italy he lived as a composer, but his compositions were received with a greater applause in the strange as in his own country. He is one of the most important composer of intrumental music. His other opera "Benvenuto Cellini" (1838), "Beatrice and Benedikt" (1862) and the "The Trojens" (1863) are also gained a good succes. He died as librarian on the conservatory at Paris the 9th Mars 1869.

The preface to this 'New Opera Glass' (4th edn.) reads:

This new edition, revised and augmented from the author through nearly thirty new operas, may find the same kindly reception which has been proved to the fare-gone editions.

This is the only wish from
Baden-Baden, New Years day 1900.

THE AUTHOR.

More Baden-Baden bad enough English!

Occasional Notes.

When the Master was in Ts'e he heard the Shaon, and for three months did not know the taste of flesh. 'I did not think,' he said, 'that music could have been so excellent as this.'

The Master said, 'If a man be without the virtues proper to humanity, what has he to do with the rites of propriety? If a man be without the virtues proper to humanity, what has he to do with music?'

CONFUCIUS. B.C. 550-480.



Many readers of THE MUSICAL TIMES who have heard of John Playford's 'A Breefe Introduction to the Skill of Musick,' and may, perhaps, possess or have seen copies of the later editions of that once popular treatise, may never have 'set eyes' upon the extremely rare first edition. We have therefore much pleasure in giving an exact reproduction of the engraved title-page of the earliest issue, published in 1654. This will supplement the interesting preface to the little tome which we gave in our issue of October, 1905, p. 656.

VANDALISM AT HANDEL'S HOUSE.

The whole lower part of the house has been turned into a common shop by a so-called "decorative artist," the original doorway completely demolished, and even the renovated tablet taken away, with the result that the beautiful old house, which was splendidly preserved, has been spoilt beyond recognition. After this incredible occurrence, one may now expect anything in the way of disgraceful and wanton vandalism.—Yours, &c.,

ALGERNON ASHTON.

SIR,—With reference to Mr. Ashton's letter, I, being the 'Common Decorator' alluded to, beg to say that some months ago I attempted to buy out my neighbour on the other side, but without success. The lease of No. 25, Brook Street, becoming later for sale, I took it over, and, having regard to the requirements of my business, was compelled partly to rebuild.

The condition of the house when taken over by me was such that it required practically reconstructing; and I doubt whether Mr. Ashton with all his love and enthusiasm for the preservation of old landmarks, would have been prepared to have kept the house in its original condition.

25, 27, 29, Brook Street, W. C. J. CHARLES.

SIR,—I have to thank Mr. C. J. Charles for his reply to my communication protesting against the partial rebuilding of Handel's house in Brook Street. Mr. Charles states that he is the 'Common Decorator' to whom I am supposed to have alluded in my letter. The assertion is, however, not accurate, as I called the owner of the shop 'a decorative artist' and certainly not a 'common decorator.' I was not quite so rude as that!

There the matter rests, and, as so often happens, sentiment has had to give way to business.

FIRST CONCERT, WEDNESDAY, JANUARY 10.

- (M) Conducted by M. André Messenger.

(S) Conducted by Sir Charles V. Stanford.

SECOND CONCERT, FRIDAY, JANUARY 12.

- Miss Perceval Allen, Miss Marie Brema.

(C) Conducted by M. Colonne.

(S) Conducted by Sir Charles V. Stanford.

The good work which Mr. John B. Lott has done for twenty-five years as conductor of the Lichfield Musical Society received pleasant recognition on December 11, at St. James's Hall, in the city of Dr. Johnson. On that occasion Canon Lonsdale (in the absence through illness of the Dean) presented the cathedral organist with an easy-chair and a purse containing forty guineas. In felicitous terms Canon Lonsdale referred to the 'credit, tact, perseverance and energy, and that never-say-die spirit' of Mr. Lott, and expressed the hope that he would long continue his conductorship of the Society. The conscientious and unobtrusive way in which Mr. Lott has so long and faithfully discharged his duties at Lichfield calls for full recognition and publicity beyond the region where he exerts so beneficial an influence for music.

The composer of the delightful madrigal 'Sister, awake'—which forms the extra music supplement to our present issue—is Thomas Bateson, who was organist of Chester Cathedral three hundred years ago. In 1602 the Dean and Chapter paid 6s. 'for a little deske for Mr. Bateson his organ book.' In 1609 he became a vicar-choral and organist of Christ Church Cathedral, Dublin, and in 1631 he died. That is practically all that is known of his career, and the date of his birth has not been discovered. But he has left a good name as the composer of madrigals, of which he published two sets in 1604 and 1618—works which have secured him a high place among English composers of the Elizabethan period. The preface to his first set of madrigals, from which 'Sister, awake,' is taken is so quaint that no apology is needed for quoting it in full, at the same time retaining the actual spelling of three centuries ago:

To my honorable and most respected good friend :
Sir William Norres, Knight of the honorable order of
the Bath : Thomas Bateson wisheth long lyfe, health
and happinesse, with increase of honour.

Syr, I am bound to present vnto you these few
MADRIGALES, and I pray you as you haue heeretofore
(rather for your exceeding loue to mee, then for any
worth that I acknowledge of the Songs) giuen them
your priuate applause & liking, when I sent them to
you euer as they were composed in loose papers, so
you wil much more now, (for now in-deed when they
come to the worlds eye and censure, they had more
need of it than euer) Vouchsafe to giue them your
good countenance and publick patronage. In trueth
I must confesse, they are like young birds feared out of
the nest before they be well feathered, & finde no place
so fit to light on as on the branches of your fauour :
where (such is your loue to me and Musick) I hope
they wilbe so shrouded in the leaues of your good
liking, that you wil giue leaue neither to any rauinous
Kite nor craftie fowler (I meane neither to any open
mouthed *Momus* nor more slie detractor) to deuoure,
or harm them, that cannot succor nor shift for themselues.
I could wish them a Cage of as many sweet singing
Nightingales to salute your eares with the choicest of
delightful Notes and the melody of most eare-pleasing
harmony, that your idle time might not passe without
delight, if they might yeeld it to you. But whatsoever
they are, yours they are, & for you onely they were
made. It was your good countenance that did encourage
mee to this : Your loue to Musick doth not onely
challenge it of mee, but euen the vtermost that Musicks
art can afford : which if it were in mee, I would most
willingly offer to you : Now let these my affectionate
indeuours be accepted, since this is all that I can
performe : except the honoring of your Vertues, and
obseruance of your worthinesse.

Yours in all loue and so obliged

THOMAS BATESON.

The twenty-first Annual Conference of the Incorporated Society of Musicians is announced to be held at Lowestoft on January 1, 2, 3, 4, 5 and 6. The following papers are promised :

'Modern harmony, as exemplified in the works of Elgar, Strauss, and Debussy'—Dr. F. J. Sawyer.

'Some East Anglian Musicians'—Dr. A. H. Mann.

'Some notes on the improvement of popular musical taste in England'—Mr. A. E. Grimshaw.

'Is modern music decadent?'—Mr. H. A. Keyser.

'Church Festival Services'—Dr. A. Madeley Richardson.

Henry Purcell's 'Ode to St. Cecilia' (1692) is to be performed at one of the concerts to be held in connection with the Conference.

The article on Schumann's Music in England which appeared in our November and December issues can be amplified by the record of two 'first performances' in this country of the master's works. On June 8, 1869, 'The Luck of Edenhall' was performed for the first time in England by the Exeter College Musical Society, Oxford, a flourishing organization under the direction of Dr. (afterwards Sir John) Stainer, then organist of Magdalen College. The accompaniments to the work were excellently played on the pianoforte by an undergraduate of the College, Hubert Parry by name, who has since been heard of. The Hon. Secretary of the Society at that time, Mr. A. Heathcote Long, has placed on record the following account of the performance :

The *pièce de résistance* of the concert was highly creditable to the Society. The composition was performed for the first time in England and is a very difficult work. Mr. Parry played the exacting accompaniment well, and the various choruses and solos were all admirably rendered.

The other 'first performance,' so far as England is concerned, was that of Schumann's 'Hymn to Night' (Op. 108), given on November 23, 1880, by that enterprising organization of past days, the Borough of Hackney Choral Association. A notice in THE MUSICAL TIMES of this 'really excellent concert' concludes thus : 'Mr. Prout conducted with his accustomed intelligence and precision.'

On more than one occasion we have referred to the worthy efforts that are being made to collect unwritten English folk-songs. There is urgency in this matter because it is certain that as modern communication annihilates time and space, local customs die out, and we must realise that the singing of folk-songs by folks—so far, at least, as the most characteristic specimens are concerned—is doomed to extinction. Unsophisticated old people can still croon the old ditties, but their descendants, having eaten of the fruits of 'progress,' do not seem to care to perpetuate the practice. Whether the apparently inevitable death of the custom is for good or for evil is a point for discussion, but quite apart from this consideration, it is clear that unless the old folks can be induced to pass on their songs to competent collectors they will be irretrievably lost. It may be contended that after all many folk-songs are but poor, dreary stuff as to both words and music, and therefore that the game is not worth the candle. But recent experience proves that unmistakably beautiful songs are occasionally discovered. The plain, common-sense course then is to collect *galore*, and to postpone investigation as to value until a later stage. In connection with this matter we draw the attention of readers to the report of a lecture by Mr. Cecil Sharp given on p. 43.

Dr. W. H. Cummings has kindly drawn our attention to the fact that the Roubiliac statue of Handel in Westminster Abbey gives a representation of the composer without a head-covering of either wig or cap, and that the death-mask of Handel—by the same sculptor and in the possession of Dr. Cummings—is likewise modelled. This information, from so reliable a source, modifies the statement on p. 788 of our December issue.

'Why should we not have monuments to perpetuate the fame of those who neglect their duty, as well as of those who perform it?'—Dr. S. S. Wesley.

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No wonder that Sir Edward Elgar complains that his lectures are misreported. In a *Birmingham newspaper* (!) he is actually credited with a reference to 'Brahms's Symphony,' a work doubtless inspired by the death of Nelson, though Sir Edward appears to have been silent on that point. This reminds us of the tradition that when the Requiem of Brahms was first performed in this country some (surely not so many as 'some') of the musical critics referred to the work as 'a forgotten composition by Brahms'!

'So, gentlemen, I hear you are thinking of putting an organ in our Chapel; if you do, I beg leave to say, I'll put a stop to it.' Thus spake Warden Berdmore, of Merton College, Oxford (1790-1810) to his Fellows.

'Rocked in the cradle of the deep,' sung by Mr. Bunker. A correspondent in sending the above information from a concert-programme, remarks: 'How very appropriate!'

'Overemployed' suggests that some one should compose an 'apathetic symphony.'

Owing to the notices of the very large number of concerts and various music-makings that have recently taken place in different parts of the country, THE MUSICAL TIMES is this month increased to seventy-six pages.

MOZART'S SYMPHONY IN C (THE JUPITER).

BY SIR GEORGE GROVE, C.B.

The *sobriquet* of 'Jupiter,'* whether bestowed on this noble work by the late John Cramer or any other individual, well expresses the estimate of a former generation of the position which in its calm, lofty, god-like beauty it held in the then world of instrumental music. That it has been dethroned from that position by the 'Eroica' and other symphonies of Beethoven is as much a part of the regular order of nature as that Jupiter himself should have been dethroned—that the Greek religion and Greek art should have given way before Christianity. Jupiter is still the head of Olympus, the Parthenon is still the noblest building of the ancient world, notwithstanding Rheims Cathedral and Westminster Abbey; and the 'Jupiter' Symphony is still the greatest orchestral work of the world which preceded the French Revolution. It may not have the sweetness of the E flat Symphony, or the passion of the G minor, but it is larger, broader, grander than either of them. And as it is the greatest, so it was the last of that great trilogy with which Mozart immortalised the months of June, July and August, 1788.

We may be pardoned for fondly recalling once more the extraordinary fact that the three masterpieces which crown Mozart's labours in the composition of symphonies, the 47th, 48th, and 49th of the list, were written within a period of seven weeks. The E flat was completed (the dates are taken from Mozart's own autograph catalogue) on June 26, the G minor on July 25, and the 'Jupiter' on August 10. The mere length alone of these great works would suffice to make the fact astonishing, but when their contents are remembered—especially those of the third—it is

truly extraordinary. Why, after this memorable feat, Mozart should have relinquished the highest form of orchestral composition, during the three years and four months that elapsed between the date just quoted and December 5, 1791, on which he breathed his last in this world, nothing is known to explain. It can hardly have been because he was too busy, for he never seems to have been prevented by that cause from creating any work, great or small, that he had a mind to. Such intervals, however, are to be found in the career of other composers. Thus Beethoven, after producing his first eight symphonies in twelve years with tolerable regularity, rested from that part of his labours and did not complete the ninth until ten years later. With Schubert too it was much the same. His first eight symphonies belong to the years between 1813 and 1822; then there is a gap from 1822 to 1826, in which year his *ninth* was completed at Gastein, and handed over to the Austrian Musical Society, though by a curious freak of fortune the manuscript has for a time disappeared.

The 'Jupiter' appears in the catalogue compiled by Dr. Ludwig Ritter von Köchel as No. 551 of the complete works. The autograph is written on oblong paper, ninety-one pages of twelve staves to a page.* The orchestra is that usually employed by Mozart in Symphonies, without clarinets or trombones.

Allegro vivace. C major.

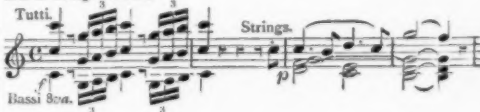
Andante cantabile. F major.

Menuetto e Trio—Allegretto. C major.

Finale—Allegro molto. C major.

The 'Jupiter' Symphony has no introductory movement, but commences at once with the principal theme of the first *Allegro*. This theme contains two distinct features, the first (a very familiar one in Mozart's openings—compare the Symphony in D without Minuet, and the Overtures to 'Idomeneo' and 'Titus') bold and eager, the second soft and questioning, so strongly contrasted that it would be easy to attribute some dramatic intention to them if there were any chance of Mozart's having so conceived them:

No. 1. *Allegro vivace.*



This is immediately succeeded by a *stiff* passage, in which the wind and strings support each other, and to which we shall have to make a further reference:

No. 2. Wind.



This, or something like it, continues on the chord of C for fifteen bars. Then the first theme is repeated

* Mozart is in no way responsible for the name any more than Beethoven is responsible for the names of 'Moonlight,' 'Pastoral,' and 'Appassionata,' which are familiarly attached to his Sonatas.

* See Köchel's 'Chronologisch-thematisches Verzeichniss,' a work which no student of musical literature can be without.

with a new accompaniment in flutes, oboes, and horns, thus :

No. 3. Flute & Oboe.



And this is worked until the 'second subject' is reached. The first portion, with which we have hitherto been engaged, though in the same *tempo* as the rest of the movement, has a more pompous character, and conveys the impression of its being an Introduction. With the new key, however, the movement seems to assume a more suave *Allegro* character. The second subject is as gay as gay can be, just as if intrigues and cabals, and debt and illness and disappointment—poor Mozart's daily bread—had no existence whatever. It is in the orthodox key of the 'dominant,' or G, and in two halves, of which we quote the first only, noting as we do so the charming effect produced (at *b*) by the happy repetition in the bass of the phrase which has just been heard in the treble :

No. 4. Strings.



The second half closes on the key-note of G, and is followed by a further melody by way of codetta :

No. 5.



and this again calls us to notice the fragment of the first theme (No. 1) which appears in the bass (at *a*).

One of the characteristics of this Symphony is its remarkable use of counterpoint and imitation, not to stiffen but to enrich and adorn the work, and the above examples show how early in the piece and how easily Mozart introduced his learning.

The character of the second subject is kept up after the passage last quoted, notwithstanding a momentary change into C minor ; and is further heightened by a third melody of the brightest nature, by way of episode or coda ; its gay turns, its staccato notes, its pizzicato bass, all combining to make it exhilarating. It starts forth in the strings after a bar's rest as follows :

Vns. 1 & 2, in octaves.

No. 6.



This charming tune is almost identical with an air which Mozart had composed in the previous May, to words beginning 'Voi siete un po' tondo,' to suit a bass singer who was not satisfied with his part in Anfossi's opera of 'Le Gelosie Fortunate.'* An episode of this kind is a rare innovation with Mozart, and it is rarer still to find him employing an existing air for the purpose. The character of hilarity, so remarkable in the last three quotations, is kept up to the end of the first portion of the *Allegro*.

The repetition of the first portion completed, the 'development' begins by a sudden change into E flat, in which the episode last quoted is worked with great ingenuity. As Mozart proceeds, a group of notes in the latter part of the air (see *a* in No. 6) seizes his fancy, and he gives it in close imitation between the violins and basses, bringing in the *stiff* chords out of No. 2 as an accompaniment :

No. 7. Flute & Oboes.



After a few bars he abandons this, and uses a modification of the same group in a 'canon' which is almost 'strict' :

No. 8. Oboes.



Thus, in a dozen bars or so, we arrive at the key of E major, and thence again by a masterly transition of four bars into F, in which key the first theme appears as quoted in No. 3, first with the accompaniment in double counterpoint (below, in the bassoons, instead

* Otto Jahn's 'Life of Mozart,' English translation, ii., 334.

III. The gaiety so prominent in portions of the opening movement returns in the *Minuet*, though in a different style. Mozart's Minuets are always lively, and this is no exception to the rule. It is in the key of C, though with a chromatic characteristic inwoven into each of its phrases, from the opening theme to the lovely and ingenious *Coda* with which it closes, and which has always been a favourite point with the listener. It opens as follows:



In its treatment it is more extended than the Minuet of the G minor Symphony, though it is unnecessary to say that it is perfectly symmetrical in form.

The *Trio* is likewise in C (happy simplicity of a great genius!), going to E in the second part; and the ingenious and quiet manner in which the return to the original key is managed, as if nothing whatever was being done, has for long been one of the well-known and favourite points in Mozart's works. The opening of the *Trio* is a delightful instance of question and answer:



and the return from the *Trio* to the *Minuet* is one which even Mendelssohn might have envied.

IV. But it is for the *Finale* that Mozart—as if aware that he was writing his last Symphony—has reserved all the resources of his science, and all the power, which no one seems to have possessed to the same degree with himself, of concealing that science, and making it the vehicle for music as pleasing as it is learned. Nowhere, perhaps—not even in his greatest Quartets or in the immortal Overture to the 'Zauberflöte'—has he achieved more.

The *Finale* is in the most regular symphonic form—as much so as the first *Allegro* of the work—and is constructed on four perfectly distinct and individual themes. First, a well-known phrase of the older ecclesiastical music, treated by Mozart himself with evident affection in several other places, and more recently used by Mendelssohn, as was pointed out in the remarks on the opening themes of both the 'Reformation' Symphony and the 'Hymn of Praise.'*

* This old succession of notes was originally a part of the 'intonation' of a Gregorian tone. Mozart was very fond of it. The whole *Credo* of his Mass in F is founded on it; and he uses it also in a Symphony of 1750, in B flat, published as 'No. 11'; in a Violin Sonata, in E flat (1783), and elsewhere. Mendelssohn was especially attached to it, and it may be traced in 'St. Paul,' 'For so hath the Lord,' and 'For all the Gentiles'; in the 42nd Psalm, 'Why my soul'; in the openings of the 'Lobgesang,' and 'Reformation' Symphonies, and the *Finale* of the 'Scotch' Symphony. Bach's Fugue in E in 'the 48' is known to every one. Handel makes a splendid effect with it in his chorus, 'Then round about the starry throne,' where the basses lead off with 'and triumph over death.' Schubert makes it the subject of the 'Cum Sancto' in his Mass in E flat; and even Beethoven has brought it in in the *Pianoforte* Sonata, Op. 110, bars 5 to 8, in the left hand. In the English school we need only point to the 'Glory be' in Purcell's Jubilate in D, to Croft's 'God is gone up,' to Sir John Goss's fine chorus, 'As the mountains,' and to Sullivan's Tempest Song, 'Come unto these yellow sands.' An attempt to trace the persistent use of this phrase down to modern times (Brahms delights in it) was made by the writer in the *Musical World* from October, 1886, to May, 1887.

The phrase itself consists of but four notes: and although on its first appearance (as quoted) it is garnished with a gay melody to connect its repetitions, and to finish it off, still this latter is but little employed afterwards, and the real theme is the phrase of four semibreves.

No. 17. *Allegro molto.*



This is the 'first subject' proper of the movement. How gay it is! How fresh the old church theme sounds on the modern fiddles! And how pretty the little flourish in which Mozart lets off his steam in the eighth bar!

The second theme commences immediately on the conclusion of the foregoing quotation; it consists almost simply* of the descending scale of the key:



and forms the material for a passage of sixteen bars in the tonic, such as Mozart usually introduces after he has given out the first theme of his movements. The announcement of these two themes is followed by a short treatment of the first as a fugue subject, in five parts, by the strings alone, in the following style, as if to show what a sweet thing a fugal passage could be:



After the answers have all been regularly made, the third theme is heard in the violins, with rapid response from the basses, the other strings and the whole of the wind keeping up sustained harmonies:



* This is the phrase which M. Oulibicheff accuses Beethoven of stealing in the *Finale* of his first Symphony. It is extraordinary what party spirit will make people say! He might just as well accuse Mozart of having stolen it from the 'Hailstone Chorus,' where it occurs almost note for note, or from the bass aria in Jomelli's Oratorio of 'Beulah liberata,' where, as the late Sir W. G. Cousins pointed out, it is used in actual connection with a phrase of four semibreves, thus:



Then No.
answer, a
fourth the
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phrase, th

No. 21.

Vn. 2. p

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Then No. 2 bursts forth afresh, with swift canonic answer, and leads into the key of G, in which the fourth theme appears, doing duty as the 'second subject' proper of the movement—a graceful flowing phrase, though short:

Violin 1. *p*
Violin 2. *p*
Flute. *p*
Fing. *tr* &c.

followed sharp, as will be observed in the quotation, by No. 18 and No. 20, eager to engage in their contrapuntal work.

Having thus brought his materials into the field, Mozart proceeds to elaborate them in the form usual to the first *Allegro* of a symphony; and the way in which he does this has long been recognised as a marvel for its union of counterpoint and fancy. The manner in which these phrases, apparently so unconnected, fit into each other and into themselves, and at the same time lend themselves to the 'form' of the Symphony, which was contrived to suit quite a freer style of composition, is a curious study. And as if the four were not enough sufficiently to fetter him, he inverts the second of his themes (No. 18 above), taking it up the scale instead of down, in the same intervals; and then these five are combined and created with the most extraordinary variety of close imitation, canon and accompaniment; always with effect and spirit, and with a continual flow of melody and astonishing freedom of modulation. In the middle portion of the movement—the working out, after the double bar, which is devoted mainly to the elaboration of No. 18—it is most interesting to observe the artifices by which Mozart, while keeping up all this strict contrapuntal treatment, has added warmth and variety to it by making the flutes and oboes answer the strings ('like linnets in the pauses of the wind') with phrases of different rhythm and character, while at another time the brass (a modest pair of trumpets and a pair of horns, used for colour and not for noise) and drums reiterate the phrase:

No. 22.

taken from the opening of theme No. 18) now in tonic, now in dominant, now before and now after the starting of that theme. When, after the conclusion of the 'working out,' the original first subject (No. 17) is returned to, we find the same licence which we noticed in the same spot in the *Allegro*. Mozart is not content, as in the E flat and G minor Symphonies, with a mere textual repetition of the former passages, but for eight-and-twenty bars after the *réprie*, that fruitful phrase of four semibreves is harmonized, and modulated, and extended in a manner perfectly different from that of its original occurrence, a licence which has few if any parallels before this Symphony, and opens up a startling vista of the bold innovations which this great genius might have made in Symphony writing had his life been prolonged, but which seem to have first occurred to him in his last work of that kind.

Another new feature, equally an innovation as to its length and importance, and, like that just spoken of, anticipating a principal characteristic in Beethoven's treatment of the Symphony, is the *Coda* with which this *Finale* concludes, in which all the learning and contrivance of the former portion are summarised and condensed, and, if possible, surpassed. The *Coda* is no less than sixty-eight bars long. It starts with a quasi-inversion of the first subject as follows:

No. 23.
Violins.

which is first worked by itself for twelve bars. And then begins—what is not to be found in the body of the movement, notwithstanding all the contrivances employed there—a regular strict fugue, lasting for exactly thirty bars, in which the four subjects (with a fifth till now subordinate) are brought into different relations and closer combinations than before, the effect being as it were to weld the whole structure firmly together into one everlasting monument of symmetry and beauty. For such was the force of genius of this wonderful man and such his habitual mastery over the technicalities of the art, that these elaborate contrivances never obtrude themselves to the injury of the poetry and spirit of the composition, but all is as brilliant, as graceful, and as forcible as if the composer had been quite unfettered. Think what a union of invention, skill, practice, and resolution must have been required to imagine such a work as that we have now before us; and to put it on paper, once for all, in the state in which it is now played—for Mozart rarely, if ever, made 'sketches' of his music—in the fifteen days which elapsed between July 25 and August 10!

Church and Organ Music.

THE TUNE ST. MAGNUS AND ITS UNFORTUNATE COMPOSER, JEREMIAH CLARKE.

'Poor Jerry!' is the natural comment on the tragic death of our composer, but no one who has heard St. Magnus can say 'Poor tune.' Has not this stately strain kept green the name of its composer for two hundred years? Let us see.

St. Magnus appears to have been first printed in the third edition of Henry Playford's 'The Divine Companion,' published in 1709. The full title of this collection reads:

THE DIVINE COMPANION; or David's Harp new tun'd. Being a Choice Collection of New and Easy Psalms, Hymns, and Anthems. The Words of the Psalms being Collected from the Newest Versions.

Compos'd by the best Masters.

To be used in Churches or Private Families, for their greater Advancement of *Divine Music*.

Psalms cxlvi. 1. *Praise the Lord*, [&c.].

And that Above, we may be sure to know
Our Parts, these Hymns we Practice here below:
And while we Sing, we Consecrate our Art,
And offer up with every Tongue a Heart.

The Third Edition, with large Additions.

London: Printed by W. Pearson, and Sold by John Young, Musical Instrument Seller, at the Dolphin and Crown at the West end of St. Paul's Church, and John Hare, Instrument-maker, at the Viol and Flute in Cornhill, near the Royal Exchange, 1709. Price Bound, 3s.

Although the name of Henry Playford does not appear on the above title-page, that worthy music-publisher edited the book and signed the preface. St. Magnus makes its appearance on p. 93 of 'The Divine Companion' in the following form :

PSALM CXVII. A 1 Voc.

Cantus & Bassus.

Let all the na-tions of the World their
great Cre-a-tor's praise; and all its feat-ter'd
Peo-ple joyn his might-y... Name to... raife.

No name of composer or tune is given, and there seems to be just a shadow of doubt as to whether Jerry Clarke really did compose the strain, because on p. 87 it is stated 'The Three following Psalms sett by Mr. Jer. Clark.' (The name is variously spelt.) But the 'Three following Psalms' are the 148th, 145th, and 121st, whereas Psalm 117—which is assigned to the tune in question—is the *fourth* tune following. Long-established tradition has, however, assigned the paternity of the tune to Jeremiah Clarke.

It is very interesting to find a similar tune earlier in this book (on p. 16). Here it is, in its stately minim and crotchet singableness :

AN HYMN FOR CHRISTMAS-DAY. HYMN 1. A 2 Voc.

Cantus & Bassus.

What words, what voi-ces can we bring, which
way our Accents raife to well-come the mil-ter-i-ous
King; and fin... g a Sa-viours praife?

This 'Christmas-Day' tune is undoubtedly by our composer. One need scarcely point out its melodic similarity to St. Magnus—e.g., the opening phrase is identical, note for note, and so on. The question arises: 'Is St. Magnus derived from the more florid tune, or vice versa? Who can say? It will be observed that in both instances the *sharp* and not the natural sign is used to raise the fourth note of the scale (E flat) at the point of modulation.

The first known appearance of the tune with a name is in Nathaniel Gawthorne's 'Harmonia Perfecta,' 1730, where it is designated Nottingham (only one ♯, please, Mr. Printer): there it is set in four parts and in the key of A, a semitone lower than the original pitch. William Riley, in his 'Parochial Psalmody' (1762), seems to have been the first to adopt the present name; he calls it 'St. Magnus's Tune,' for

what reason is a matter of conjecture. In addition to the stately tread of its diatonic progression, a fine feature of the tune is the exhilarating skip of an octave in the last line. Could Sullivan have had St. Magnus in his mind when composing St. Nathaniel? The key is the same, and so is the skip of the octave; moreover, with the exception of one note (B for A), line 2 of both tunes is also the same; while line 3 of Sullivan's is practically identical with line 4 of Clarke's. It is satisfactory to find that so typically good a specimen of old-time psalmody as St. Magnus has maintained its right to be included in all recent hymnals; no less satisfactory is it that the crotchets following the octave skip have been retained by modern editors, except in 'The Baptist Church Hymnal' (1900), where the crotchets have been ruthlessly sacrificed. In 'The Methodist Hymn-book' (1904) the upper E is made a dotted note, an alteration that is by no means an improvement.

Jeremiah Clarke was a man of mark. The date of his birth is unknown—the 'Dictionary of National Biography' gives '1669?' but it may have been much earlier. He began his career as a chorister of the Chapel Royal under Dr. Blow, and subsequently became organist of Winchester College, a post he held from 1692 to 1695. In 1693 he returned to London to take up his duties as Almoner and Master of the Boys at St. Paul's Cathedral, which office his former master, Dr. Blow, probably from conscientious motives against pluralities, had resigned in his favour. Clarke was the first organist of the new Cathedral of St. Paul's, and doubtless officiated at Father Smith's magnificent organ at the opening of Wren's masterpiece on December 2, 1697. Mr. John S. Bumpus, in his informing book on 'The organists and composers of St. Paul's Cathedral,' says:

On June 6th, 1699, Clarke was admitted to his probation as vicar-choral of St. Paul's, but does not appear to have been fully admitted until Oct. 1705. 'post annum probationis completum,' no explanation being forthcoming among the Chapter Records for the long interval which had elapsed.

Later on—in 1700 and 1704—Clarke renewed his acquaintance with the Chapel Royal upon being appointed first a Gentleman and afterwards one of the organists, as the following entries from 'The Old Cheque Book, or Book of Remembrance, of the Chapel Royal, St. James's' prove:

1700. July 7. By virtue of a warrant from the Right Reverend the Dean of the Chappell Royal Mr. Jeremiah Clerk and Mr. William Crofts were both sworn Gentlemen extraordinary of the King's Chappell (and to succeed as organists according to merit, when any such place shall fall voyd) by mee R^b Battell, S.D. Witnes Edw. Braddock, Clerk of the Cheque.

1704. May 25th. By virtue of a warrant from the Right Reverend the Lord Bishop of London I have sworn and admitted Mr. Jeremiah Clark and Mr. William Crofts joyntly into an organist's place vacant by the death of Mr. Francis Pigott. R^b Battell, S.D. Witnes Edw. Braddock, Clerk of the Cheque.

Clarke, who was appointed music-master to Queen Anne, composed music of various kinds, sacred and secular. His harpsichord 'lessons,' like the tune St. Magnus, appeared posthumously with the following title:

CHOICE LESSONS | For the | Harpsichord or Spinett | Being | The Works of the late Famous | MR. JEREMIAH CLARKE. | Composer & Organist to her Majtie & ye Cath^l Church of St. Pauls | Carefully Corrected by Himself | Being what he Designed to Publish. London . . . 1711.

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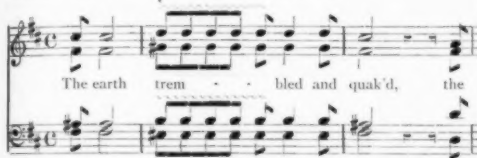
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British
Barclay

A copy of this extremely rare book—which formerly belonged to Mr. Gostling, of Canterbury, and Dr. Crotch—is in the British Museum. One of the pieces is entitled 'Round O,' another 'An entry,' &c. He was the original composer of Dryden's 'Alexander's Feast,' performed at Stationers' Hall on St. Cecilia's Day, 1697, the occasion for which it was written. The music was never printed, and seems to have been irretrievably lost. Clarke also composed several operas—e.g., 'The World in the Moon' and other 'theatric labours,' in addition to an Ode in praise of the island of Barbados, which took the form of a cantata, 'The Assumption.' Many songs from his prolific pen enriched the collections of the day, especially D'Urfey's 'Pills to purge Melancholy,' and Gay honoured Clarke by selecting one of his ditties for 'The Beggar's Opera.' His printed church music includes two morning services—in G major and C minor—and some anthems. Of the latter, two are typical of the style of composition in vogue at the close of the 17th century—the verse anthem 'I will love Thee, O Lord, my Strength,' and the easy full anthem 'Praise the Lord, O Jerusalem.' The former has some realistic effects: for instance, the shivering at the word 'trembled,' such as rejoices the hearts of present-day tremulant-loving organists:



And as an introduction to the 'verse' movement 'The Lord also thunder'd out of heaven,' he gives this, afterwards repeated (as an interlude) a fourth lower and used as the melody of the duet (tenor and bass):



which must have produced ideal thunderousness on the CCC great organ manual at St. Paul's. No wonder that dear Miss Hackett's face would lighten at such a tempestuous display.

The compositions of Clarke received encomiums from both Burney and Hawkins. 'He was all tenderness,' according to Burney, while Hawkins says: 'His anthems are remarkably pathetic, at the same time they preserve the dignity and majesty of the Church style.' Ouseley endorses these opinions, though with a qualification: 'Clarke's music is mostly written in a tender and pathetic style, wanting in vigour, but pure and sweet in its harmony.'

A love affair created a deep-toned discord in Jerry Clarke's life, and was the cause of his death by his own hand. An interesting Broadside in the British Museum, brought to light in 1887 by Mr. Barclay Squire, gives an account of the suicide with

full details of the sad event, which took place on December 1, 1707. The Broadside reads:

"Mr. Jeremiah Clark, whose untimely End I am going to relate; was a Batchelor, and one of the Organists of Her Majesties Chappel at St. James's, as also Chief Organist of the Cathedral of St. Pauls; both which Salleries Amounted to above 300^l. per Annum, so that the want of no Worldly Advantage, could induce him to such Self-Tragical Action, which he violently Committed on Monday Morning last, the Particulars whereof, according to the best information, take as follows.

"On Monday Morning last, about 9 of the Clock, the said Mr. Clark, being in his Chamber, his own Father with some other Gentlemen, made him a Visit, at which time he seem'd to be very Cheerful and Merry, by Playing on his Musick for a considerable time, which was a Pair of Organs in his own House, which he took great Delight in; but that Diversion being ended, and his Father and the Company having taken their leaves, he went up Stairs again into his Chamber, and setting himself down in a Chair by the Fire (to outward Appearance) without any manner, or sign of Discontent, the Maid going about her Business, not in the least suspecting what was to follow; all on a sudden, between 10 and 11 a Clock, she heard a Pistol go off in his Room, and thereupon running with all speed to see what was the matter, found her Master leaning backward in his chair, with a Terrible Wound behind his Ear, from which issued Abundance of Blood, and at the same time saw the Pistol lying upon the Hearth, so that she plainly perceived he had Shot himself, and thereupon call'd up Mr. King his brother-in-law, to see the Dreadful Spectacle; so that a Surgeon and other suitable assistance were immediately procured, who Wash'd his Wounds and Search'd them (for as yet he was not Dead) but no Bullet could be found, and so much of his Blood was lost, that he could say very little, but only was observ'd once or twice to call out Thieves, and say they would Murder him; and also did Complain, they did not lay him easy in his Bed, and the like; but was incapable of Answering any Question that was asked him: So that he Languished from between Ten a Clock in the Fore-noon till about Three in the After-noon, and then he Expired to the great Grief of his own Sister, who was lately Married to Mr. King (one of his Schollars) and formerly kept his House.

"The Occasion of this terrible Accident is variously Discours'd; some will have it, that his Sister Marrying his Scholar, who he fear'd might in time prove a Rival in his Business, threw him into a kind of melancholy Discontent; and others (with something more Reason) impute this Misfortune to a Young Married Woman near Pater-Noster-Row, whom he had a more than ordinary respect for, who not returning him such suitable Favours as his former Affections deserv'd, might in a great Measure occasion dismal Effects. But be that how it will, 'tis certain he shot himself with a little Screw-Pistol in the side of the Head, as he sat in his Chair by the Fire-side, within less than half an Hour after his Father and other Friends had been with him."

Jeremiah Clarke was buried in the churchyard of St. Gregory by St. Paul on December 3, 1707, as is proved by the burial registers of the church. In a waste book (or diary) from which the registers appear to have been drawn up, it is recorded that the remains were 'carried to St. Paul's Cathedral' on the same day.

Not only was the punster abroad in 1707, but he was at home in sharpening his wit on a hearth-stone suicide. For did not Edward Ward write a pathetic ode on this sad event? It begins thus:

Mourn, all ye Brethren of String,
Prepare at once to Weep and Sing;
Tune your soft Lyres, and strain your warbling Throats, &c.

Ward's pathetic-bathetic poem concluded with the following pungent words:

Let us not wonder at his fall,
Since 'twas not so unnatural
For him who lived by Canon to expire by Ball.

There are many churches and some colleges and schools where a daily or occasional service is sung by boys only. The 'Chorister Series,' published by Messrs. Novello, furnishes the necessary music for such occasions. It includes Responses, Services—Matins, Communion and Evensong, also Wedding and Funeral Services—and Anthems, all specially composed for equal voices. It need hardly be said that the 'Chorister Series' meets the requirements of ladies' colleges and schools where a choral service is in vogue. A list of the compositions already in the Series will be found on page 69.

A monument to the memory of Sir John Stainer has just been placed in position on the east wall of the ante-chapel at Magdalen College, Oxford. It is the gift of Lady Stainer, and consists of a mural tablet of brass framed in alabaster, executed by Messrs. Kett, of Cambridge, after a design by Mr. G. F. Bodley, R.A. The Latin inscription, which commemorates Sir John Stainer's academic distinctions, his connection with the College and St. Paul's Cathedral as organist, and the University as Professor, is surmounted by a row of cherubs holding a scroll, bearing the words, 'Gloria in Excelsis Deo.'

CATHEDRAL SPECIAL SERVICES.

ST. PAUL'S.

At St. Paul's Cathedral, on December 5, Brahms's 'Requiem' was sung with its wonted impressiveness by the Cathedral choir, accompanied by a full orchestra, under the reverent conductorship of Sir George Martin—whose 'De Profundis' was also sung—with Mr. Charles Macpherson at the organ.

RIPON.

The same work was given at Ripon Cathedral, on December 6, under Mr. C. H. Moody's direction, to the accompaniment of organ, pianoforte and drums, played respectively by Dr. G. J. Bennett (of Lincoln Cathedral), Mr. Charles Gray and Mr. Rushforth.

CANTERBURY.

On December 7, at Canterbury Cathedral, Spohr's 'Last Judgment' and Dr. Perrin's cantata, 'The Abode of Worship,' were interpreted by an orchestra of 48 players and a chorus of about 150 voices. Dr. Perrin conducted.

ST. ASAPH.

Brahms's 'Requiem' formed a special service at St. Asaph Cathedral on December 14, when, under the conductorship of the organist, Mr. W. E. Belcher, the work was performed by a band and chorus, 160 in number. Mr. J. T. Hughes, assistant-organist of Chester Cathedral, was at the organ.

WINCHESTER.

On the same day, at Winchester Cathedral, Parts 1 and 2 of Bach's Christmas Oratorio, Spohr's 'God, Thou art great,' and Schubert's B minor Symphony were sung and played by the Cathedral oratorio choir and orchestra, with some outside assistance in the instrumental department. Dr. Sweeting presided at the organ, and Dr. Prendergast conducted.

CHICHESTER.

It is extremely gratifying to find that the good example of Gloucester Cathedral is being followed at Chichester. We refer to the monthly special services which for many years have been so much appreciated in the western city. On Thursday evening, December 21, the first of these services was held in Chichester Cathedral. On that occasion the music included organ solos and excerpts from the oratorios, in addition to a hymn ('O come, O come, Emmanuel') and a carol ('The first Nowell'), both of which fell to the congregation's share in these commendable sacred music-makings. The Dean and Chapter and the organist

(Mr. Crowe) are to be warmly congratulated upon having inaugurated so excellent a series of musical services for the people, and we have not the slightest doubt that their efforts will meet with full reward. Other cathedrals might well follow so good an example.

ANTIGUA.

At St. John's Cathedral, Antigua (W.I.), on November 13, Handel's 'Messiah' (excepting a few numbers) was rendered by the St. John's Choral Society, their conductor (Rev. J. E. Weiss) presiding at the organ. At the close, the Benediction, pronounced by the Bishop, was followed by a Recessional hymn. As this was the last time the Society would sing under the baton of the Rev. J. E. Weiss, who was shortly to leave for England, on the following evening an address and purse were presented to him in recognition of his valuable work as conductor of the Society and in the interests of music generally in that far-away West Indian island.

ORATORIO SERVICES IN VARIOUS CHURCHES.

At St. Mary Abbott, Kensington, on Sunday afternoon, December 10, Spohr's 'Last Judgment' was performed by an augmented choir, accompanied by an orchestra and the organ; Mr. Shuttleworth, the assistant-organist, presiding at the latter instrument. The boys had been well trained by the new choirmaster, Mr. W. G. Ross, and the basses of the choir included the Lord Chief Justice. Mr. H. R. Bird, organist of the church, conducted an impressive rendering of this devotional work.

Schubert's B minor Symphony and a selection from Gaul's 'Holy City' were given on Sunday, December 3, at St. Paul's, Woodhouse-Eaves, near Loughborough, under the direction of the organist, Mr. Frank Storer.

On December 4, Mendelssohn's 'Elijah' was performed in Soho Hill Church, Birmingham. Mr. C. H. Cooper conducted, with Mr. Thomas Facer at the organ.

One of Bach's devotional church cantatas, 'God's time is the best,' was sung at St. Martin, Potternewton, Leeds, on December 6, under the guidance of Mr. N. H. Bell, organist of the church.

At the Parish Church, Huddersfield, on December 13, Dr. Eaglefield Hull, the organist, conducted a performance of Sterndale Bennett's 'Woman of Samaria.' The accompaniments were played by an orchestra, and Mr. Lewis England presided at the organ.

Spohr's 'Last Judgment' was sung at Hornsey Parish Church on December 13, by the choir (seventy voices), with Mr. Herbert Baggs at the organ, and Mr. Henry J. Baker conducted.

At Hill Presbyterian Church, Port Elizabeth, on October 27, in connection with the re-opening of the organ, Mr. C. Lee Williams's cantata 'The last night at Bethany' and Gounod's 'By Babylon's wave' were sung by the choir, under the direction of Mr. J. S. Yates, organist and choirmaster of the church. The organ solos on that occasion included two short pieces by Mr. John E. West, entitled 'Lamentation' and 'Aspiration.'

Brahms's 'Requiem' was sung with full orchestral accompaniment at St. John the Baptist's, Leicester, on December 19, with Dr. H. P. Allen at the organ and Dr. C. H. Kitson as conductor. The service commenced with Sir George Martin's 'Out of the deep.'

The first placed in November

Organ C
Se
An
Pasc
(1) Alleg
(2) Final
Sonata da
Dust - I
piano
Overture

Specificat

Double Op
through
Open Diap
Open Diap
Salicional
Flute Har

Lieblich Bo
Geigen Prin
Viole de Ga
Voix Célest
Rohr-flöte
Geigen Prin
Rohr-flöte

Contra Gam
out
Open Diap
Tubiana
Lieblich-ge

Gaocert Flut
Eolian
Unda Maris
Flauto Trav
Piccolo Har
Corno di Bas

Harmonic B
Great Bass
Sub-Bass
Violoncello

Choir to
Great to
Swell to
Solo to H
Choir to
Choir Su
Swell to
Swell to
Swell Su
Swell Un
Swell Oc

Tremulant
Tremulant
Nine Pedal
One to
choir
Four to
with
Four to
Eighteen k

Balanced p
Balanced p
Balanced p
The entire
upon by two

GLASGOW UNIVERSITY.

The fine organ built by Messrs. Lewis and Co., and placed in the Bute Hall, was opened by Dr. A. L. Peace on November 29, when he played the following pieces:

Organ Concerto in D minor and major (No. 4. Second set)	Handel.
Andante in B flat, from the Symphony No. 1	A. Romberg.
Passacaglia in C minor	J. S. Bach.
(1) Allegretto in B minor	Guilmant.
(2) Final alla Schumann in A major	Guilmant.
Sonata da Camera, No. 3 (2nd and 3rd movements)	A. L. Peace.
Duet—Rondo in A major (Op. 107), from the pianoforte works	Schubert.
Overture to the Opera 'Raymond'	Ambroise Thomas.

Specification of the instrument:

GREAT ORGAN (11 stops).

	Feet.		Feet.
Double Open Diapason (open throughout)	16	Octave	4
Open Diapason, No. 1	8	Flûte Harmonique	4
Open Diapason, No. 2	8	Super Octave	2
Salicional	8	Mixture (4 ranks)	8
Flûte Harmonique	8	Trumpet (on 8-inch wind)	8
		Clarion (pressure)	4

SWELL ORGAN (13 stops).

Liedlich Bourdon	16	Flageolet	2
Geigen Principal	8	Mixture (3 ranks)	8
Viole de Gambe	8	Bassoon	16
Voix Célestes (Tenor C)	8	Horn	8
Rohr-flöte	8	Oboe	8
Geigen Principal	4	Clarion	4
Rohr-flöte	4		

CHOIR ORGAN (8 stops).

Contra Gambe (open throughout)	16	Gemshorn	4
Open Diapason	8	Flute	4
Violoncello	8	Piccolo	2
Liedlich-gedact	8	Cor Anglais	8

SOLO AND ECHO ORGAN (10 stops).

Enclosed in a separate Swell Box.

Concert Flute	8	Orchestral Oboe	8
Flauto	8	Vox Humana	8
Viola Maria (Tenor C)	8	Tuba Mirabilis (on 14-inch wind)	16
Flauto Traverso	4	Tuba	8
Piccolo Harmonique	2		
Corno di Bassetto	8		

PEDAL ORGAN (8 stops).

Harmonic Bass (derived)	32	Octave*	8
Great Bass	16	Flute Bass*	8
Sub-Bass	16	Opficleide* (on 8-inch wind)	16
Violoncello	8	Posaune* (pressure)	8

* Partly derived.

Manual Compass, CC to C = 61 notes.
Pedal Compass, CCC to G = 32 notes.

COUPLERS.

Choir to Pedal.	Swell to Great Sub-Octave.
Great to Pedal.	Swell to Great Octave.
Swell to Pedal.	Solo to Choir.
Solo to Pedal.	Solo to Great.
Choir to Great.	Solo to Swell.
Choir Sub-Octave.	Solo Sub-Octave.
Swell to Choir.	Solo Union Off.
Swell to Great.	Solo Octave.
Swell to Choir Octave.	Solo to Great Sub-Octave.
Swell Sub-Octave.	Solo to Great Octave.
Swell Union Off.	Pedal Octave.
Swell Octave.	

ACCESSORIES.

Tremulant to swell organ by pedal.
Tremulant to solo and echo organ by pedal.

Nine Pedals of Combination:

One to choir organ for soft accompaniment, drawing also the choir to pedal coupler and pedal Sub-Bass, 16 feet.
Four to pedal organ, and by drawing a knob, to act in conjunction with four great organ key-touches.

Four to swell organ.

Eighteen key-touches, distributed over the four manuals.

Balanced pedal for solo organ.

Balanced pedal for swell organ.

Balanced pedal for grand crescendo.

The entire action is tubular-pneumatic, and the feeders are acted upon by two electric motors.

ORGAN RECITALS.

Dr. G. J. Bennett, Lincoln Cathedral.—Canon in B minor, *Schumann*.

Dr. A. H. Edwards, St. Mary Magdalene's, Bradford.—Cantilene in C sharp minor, *D'Eury*.

Dr. William Prendergast, Winchester Cathedral.—Sonata (No. 4) in C, *Alan Gray*.

Dr. W. G. Price, Royal Dublin Society.—Fantasie rustique, *Wolstenholme*.

Mr. Charles Macpherson, St. Matthew's, Croydon.—Andante religioso, *Battison Haynes*.

Mr. W. Wilson Foster, Parish Church, King's Lynn.—Meditation in D, *B. Jackson*.

Mr. W. Henry Maxfield, St. John's, Altrincham.—Introduction and allegro in G, *Faulkes*.

Mr. Sydney H. Lovett, St. Catherine Cree Church, Leadenhall Street.—Aspiration and Lamentation, *John E. West*.

Mr. W. E. Fairclough, Florence Harkness Memorial Chapel, Cleveland, Ohio.—Spring song, *Hollins*.

Mr. R. de la Haye, Lauriston Place United Free Church, Edinburgh.—Grand Chœur in D, *Guilmant*.

Mr. G. E. Mott, St. Aldhelm's, Edmonton.—Romance, *Pullein*.

Mr. J. A. Meale, Methodist Free Church, West Hartlepool.—Festal March, *Eley*.

Mr. Louis H. Torr, St. Matthew's Welsh Church, Swansea.—Fugue in D, *Eberlin*.

Mr. H. Mozart Sheaves, Parish Church, Timperley.—March in B flat, *Silas*.

Miss Olwen Rowlands, Twirgwyn Chapel, Bangor.—Requiem Eternam, *Basil Harwood*.

Mr. W. Lynnwood Farnam, St. James the Apostle, Montreal.—Romance in D flat, *Lemare*.

Mr. Frederic Fertel, Parish Church, Bromley.—Introduction and Fugue in E minor, *Walmisley*.

Miss Agnes C. Comerford, St. Lawrence Jewry.—Andante in G, *Boëthly*.

Mr. E. G. Croager, St. Paul's School, Kensington.—Quem vidistis, pastores, *Best*.

Mr. W. J. Keech, Parish Church, Faversham.—Fantasia 'The Storm,' *Lemmens*.

Mr. Edwin N. Tayler, Parish Church, Ilminster.—Introduction and allegro, *F. E. Bache*.

Mr. C. W. Stear, Salisbury Cathedral.—Sonata in C minor, No. 5 (Op. 80), *Guilmant*.

Mr. Robert E. Clark, All Saints, Falmouth.—Evening Song, *E. C. Bairstow*.

Mr. T. J. Palmer, St. James', Stratford, Ontario.—Curfew, *Horsman*.

Mr. W. D. Boseley, University College, Reading.—Concert Overture in C, *Alfred Halls*.

Mr. H. A. Fricker, George Street Wesleyan Chapel, Grimsby.—Chant sans paroles, *H. A. Fricker*.

Mr. William Reed, Chalmers Church, Quebec.—Marche triomphale.—*Archer*.

Mr. Harold E. Darke, Stoke Newington Presbyterian Church (re-opening of organ).—Organ suite (MS.), *H. E. Darke*.

Mr. J. E. Adkins, Parish Church, Preston.—Sonata in C minor, *Merkel*.

Mr. Alfred H. Dudley, Oxtown Road Congregational Church, Birkenhead.—Fantasia in E flat, *Best*.

Mr. Herbert Hodge, Queen's Hall, People's Palace.—Andante in F, *Smart*.

ORGANIST AND CHOIRMASTER APPOINTMENTS.

Mr. Julius A. Harrison, Hartlebury Parish Church, Kidderminster.

Mr. A. W. Hartland, King's Norton Parish Church.

Mr. F. Isherwood-Plummer, St. Thomas's Church, Edinburgh.

Mr. R. C. W. Pullen, Cathedral Church of the Holy Trinity, Shanghai.

Mr. Edgar Robinson, Wigan Parish Church.

Mr. C. F. Rowland, St. Mary's Collegiate Church, Stafford.

Mr. Thomas W. H. Veale, Holy Trinity Church, Geneva.

Mr. Charles Wood (Choirmaster), St. Mary's Church, Stoke-by-Nayland.

Mr. James Young, St. Cuthbert's Church, Southport.

Delia, the stray nymph.

January 1, 1906

PART-SONG.

Words by AMBROSE PHILLIPS (1671-1744).

Composed by HERBERT W. WAREING.

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.

Moderato. $\text{♩} = 60$.

TENOR.
BASS.
PIANO.
(For practice only.)

Cease . . your mu-sic, gen-tle swains: Saw ye De-li-a cross the

Cease . . your mu-sic, gen-tle swains: Saw ye De-li-a cross the

SOPRANO.
ALTO.

Ev-'ry thick-et, ev-'ry grove, Have I ranged to find my

Ev-'ry thick-et, ev-'ry grove, Have I ranged to find my

plains, the plains! . . Ev-'ry thick-et, ev-'ry grove, Have I ranged to find my

plains, the plains! . . Ev-'ry thick-et, ev-'ry grove, Have I ranged to find my

love, Ev-'ry thick-et, ev-'ry grove, Have I ranged to find my love; A kid, a

love, Ev-'ry thick-et, ev-'ry grove, Have I ranged to find my love;

love, Ev-'ry thick-et, ev-'ry grove, Have I ranged to find my love;

love, Ev-'ry thick-et, ev-'ry grove, Have I ranged to find my love;

cres. *espress.* *cres.* *rall.* *a tempo.* *p*

cres. *espress.* *cres.* *rall.* *a tempo.* *p*

cres. *espress.* *cres.* *rall.* *a tempo.* *p*

cres. *espress.* *cres.* *rall.* *a tempo.* *p*

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lamb, my flock I give, a kid, a lamb, my flock I give, Tell me on - ly doth she
 my flock I give, my flock I give, Tell me on - ly doth she
 lamb, my flock I give, a lamb, my flock I give, Tell me on - ly doth she
 lamb, my flock I give, a lamb, my flock I give, Tell me on - ly doth she

rall.
rall.
rall.
rall.

live, tell me on - ly doth she live White her skin as moun-tain snow; In her
 live, tell me on - ly doth she live. White her skin as moun-tain snow; In her
 live, tell me on - ly doth she live. White her skin as moun-tain snow; In her
 live, tel me on - ly doth she live, White her skin as moun-tain snow; In her

Meno mosso. *rall.* *a tempo. con espress.* *cres.*
rall. *a tempo. con espress.* *cres.*
rall. *a tempo. con espress.* *cres.*
Meno mosso. *rall.* *a tempo. con espress.* *cres.*

cheeks the ro - ses blow; And her eye is bright - er far Than the beam - y morn - ing
 cheeks the ro - ses blow: And her eye is bright - er far Than the beam - y morn - ing
 cheeks the ro - ses blow; And her eye is bright - er far Than the beam - y morn - ing
 cheeks the ro - ses blow; And her eye is bright - er far Than the beam - y morn - ing

cres. *rall.* *cres.* *rall.*
cres. *rall.* *cres.* *rall.*
cres. *rall.* *cres.* *rall.*
cres. *rall.*

Meno mosso. rall. *Tempo lmo.*

star, When her rud - dy lip ye view, 'Tis a ber - ry moist with dew.

a tempo. *p* *rall.* *pp*

star, When her rud - dy lip ye view, 'Tis a ber - ry moist with dew. Fa la la la

a tempo. *p* *rall.* *pp*

star, When her rud - dy lip ye view, 'Tis a ber - ry moist with dew. Fa la la la

a tempo. *p* *rall.* *pp*

star, When her rud - dy lip ye view, 'Tis a ber - ry moist with dew.

Meno mosso. *Tempo lmo.*

a tempo. f *p* *rall.* *pp*

mf dolce.

Ev - - 'ry thick-et, ev - - 'ry grove, Have I ranged to

pp

la, fa la la la la, fa la la la la, fa la la la la

pp

la, fa la la la la, fa la la la la, fa la la la la

pp

Fa la la la

mf dolce.

pp. *Ped.* *Ped.* *Ped.*

rall. *a tempo.*

find my love, my love. Like . the ten - drils of the vine Do . . her au - burn

rall. *a tempo.*

la la. Like . the ten - drils of the vine Do . . her au - burn

rall. *a tempo.*

la la. Like . the ten - drils of the vine Do . . her au - burn

rall. *a tempo.*

la la. Like . the ten - drils of the vine Do . . her au - burn

rall. *f a tempo.*

Ped. *Ped.*

tress - es twine, Glos - sy ring - lets all be -

tress - es twine, Glos - sy ring - lets all be -

tress - es twine, Glos - sy ring - lets all be -

tress - es twine, Glos - sy ring - lets all be - hind, glos - sy ring - lets all be -

hind Streaming bux - om to the wind, stream - ing bux - om to the wind, . . When a -

hind Streaming bux - om to the wind, stream - ing bux - om to the wind, . . When a -

hind Streaming bux - om to the wind, stream - ing bux - om to the wind, . . When a -

hind Streaming bux - om to the wind, stream - ing bux - om to the wind, . . When a -

long the lawn she bounds, . . when a - long the lawn she bounds, . . a - long the lawn she

long the lawn she bounds, . . when a - long the lawn she bounds, . . a - long the

long the lawn she bounds, . . when a - long the lawn she bounds, . . a - long the

long the lawn she bounds, she bounds, when a - long the lawn she bounds, she bounds, a - long the

staccato il basso.

DELIA, THE STRAY NYMPH.

January 1, 1901.

The musical score is written for voice and piano. The tempo is marked *Andante*. The key signature has one flat (B-flat). The score is divided into several systems. The first system contains the vocal melody and piano accompaniment. The second system contains the vocal melody and piano accompaniment. The third system contains the vocal melody and piano accompaniment. The fourth system contains the vocal melody and piano accompaniment. The fifth system contains the vocal melody and piano accompaniment. The sixth system contains the vocal melody and piano accompaniment. The seventh system contains the vocal melody and piano accompaniment. The eighth system contains the vocal melody and piano accompaniment. The ninth system contains the vocal melody and piano accompaniment. The tenth system contains the vocal melody and piano accompaniment. The eleventh system contains the vocal melody and piano accompaniment. The twelfth system contains the vocal melody and piano accompaniment. The thirteenth system contains the vocal melody and piano accompaniment. The fourteenth system contains the vocal melody and piano accompaniment. The fifteenth system contains the vocal melody and piano accompaniment. The sixteenth system contains the vocal melody and piano accompaniment. The seventeenth system contains the vocal melody and piano accompaniment. The eighteenth system contains the vocal melody and piano accompaniment. The nineteenth system contains the vocal melody and piano accompaniment. The twentieth system contains the vocal melody and piano accompaniment.

cres. *cres.* *rall.*

skin as mountain snow; In her cheek the ro-ses blow; And her eye is bright-er far Than the beam-y morn-ing

cres. *cres.* *rall.*

skin as mountain snow; In her cheek the ro-ses blow; And her eye is brighter far Than the beam-y morning

cres. *cres.* *rall.*

skin as mountain snow; In her cheek the ro-ses blow; And her eye is brighter far Than the beam-y morning

cres. *cres.* *rall.*

skin as mountain snow; In her cheek the ro-ses blow; And her eye is brighter far Than the beam-y morning

a tempo. *Meno mosso.* *rall.* *Tempo And.*

star, When her rud - dy lip ye view, 'Tis a ber - ry moist with dew.

a tempo. *f* *p* *rall.* *pp.*

star, When her rud - dy lip ye view, 'Tis a ber - ry moist with dew. Fa la la la

a tempo. *f* *p* *rall.* *pp.*

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mf dolce. *Ped.* *rall.*

Ev - 'ry thicket, ev - 'ry grove, Have I ranged to find my love, my love.

mf dolce. *pp* *rall.*

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Fa la la la la la la la la la la.

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

Correspondence.

SCHUMANN'S 'RHENISH' SYMPHONY.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—In your issue for November the question is asked, why Schumann's 'Rhenish' Symphony is not played? The principal reason must be that both at St. James's and Queen's Halls, of late years, the trombone-parts of the beautiful slow movement (the alto part in particular) have failed to have the proper justice done them.

Whatever may be said as to the awkwardness of Schumann's string-parts, full as they are of pianoforte passages, nothing but admiration should be expressed for his writing for the wind instruments. Of course, so long as conductors do not trouble themselves to see justice done to the ideas of those composers who are no longer here to look after the proper performance of their works, nothing more need be urged, except that we of the present time are in the position of trustees towards works of tried and acknowledged merit. If it is the fashion for trustees in everyday business to become lax, or even worse, that is no reason why the same canker should be allowed to creep into music. Rather should we use every endeavour to see that these works are played on the instruments for which the composer wrote them.

Since Schumann's death the orchestra in Germany has not improved, except perhaps in technique. This is particularly true of the tone of the brass instruments; for, whereas in the scores of the so-called classical composers the character-tone of the horns was kept distinct from that of the trumpet-toned instruments (trumpets and trombones), it is now all merged into what for a better word must be called the 'mud-tone.'

This has been brought about by the great deterioration of handcraft, the disappearance of the old master-workman, with the result that, in order to make the instruments at all possible from a playing point of view, their proportions have had to be increased to a ridiculous extent, in order to arrive somewhat near just-intonation.

But this lamentable change has ruined the character-tone of the brass instruments in Germany, and now we are told by a German conductor that in London orchestras the trumpet must give way to an instrument that is not a trumpet. English trumpeters have always been celebrated for their splendid tone, and tone is very much a matter of tradition. It can be soon lost, as in Germany, and it is to be hoped English trumpeters will refuse to sell their lirtlight at the bidding of any itinerant foreign conductor.

It is only fair to add that Dr. Richter would be the very last to countenance any change of the kind.

Yours truly,

PROFESSOR.

THE COMPOSITION OF OLD ORGAN-PIPES.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—I am commencing a chemical investigation as to the relative proportions of lead and tin used by the old organ builders for pipe metal. The results already obtained in one or two cases are of considerable interest. In order that this investigation should be as thorough as possible, I am inviting those of your readers who have organs in their charge containing genuine old pipes by Snetzler, Smith, Harris, Byfield, and others, to send me small samples. A piece of metal not less than the weight of a threepenny piece is sufficient, and could be taken by the tuner from an over-length or tuning-tongue without doing any damage to the pipe in question. The name of the organ, the stops, and, if possible, the pipe should be given, together with any other notes which might be of interest. One or two of the leading organ-builders have already most kindly helped me in getting such samples, and if others could do the same it would be of great assistance. Any samples forwarded will be thankfully received and acknowledged by

Yours, &c.,

GEORGE DIXON.

Trinity College, Cambridge.

THE HARD CASE OF A, B, & C.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—I notice in your December number you give some advice to correspondents on the subject of pronunciation. Please let me bring to your notice the following:

A was brought up in the South of England and is a member of a Lancashire choir.

B represents the rest of the choir (especially the boys) with a more or less pronounced Lancashire brogue.

C is a curate who has undertaken to be choirmaster; has lived in the United States of America, and is trying to get the choir to pronounce certain words with a Yankee accent.

What should A do?

Yours distractedly,

A.

P.S.—It is needless to say that the Lancashire brogue comes out on Sundays as strong as ever, much to C's horror!

RICHARD STRAUSS'S 'SALOME' AT DRESDEN.

(BY OUR SPECIAL CORRESPONDENT.)

During the month of November many reports were circulated respecting the new opera—or 'drama,' as it is termed—of Richard Strauss. It was to be given at Vienna, but the censorship intervened, insisting on certain modifications in the text. Then the work was to be produced at Turin or some other Italian city. At length it was stated that it would be first heard at Dresden, on November 20, but still there was delay; the music, both as regards the vocalists and the orchestra, is uncomfortably difficult, and no doubt there had not been sufficient time to rehearse it. At length the *Uraufführung* took place on Saturday evening, December 9, on which occasion the Dresden opera house was crowded from floor to ceiling. Critics came from far and near, also a host of admirers, as was proved by the applause and many recalls at the close; according to one German paper, the latter were no fewer than forty in number! It must not, however, be forgotten that some considerable share of these demonstrations was intended for the artists and for the conductor, Herr von Schuch, who not only had a responsible task on the evening itself, but who must have devoted much time, and displayed infinite patience during the rehearsals.

Puccini, Leoncavallo, Cilea, Giordano, and other modern composers have worked, and worked successfully, to librettos which are dramatically interesting; so much so, that their music at times takes—to use a familiar expression—'a back seat.' Now Strauss, in selecting the story of Salome dancing before Herod and insisting on the fulfilment of the Tetrarch's promise to grant whatever she desired, seems from two points of view to have acted unwisely. First of all, an opera of which the text is based on a Bible narrative is contrary to the taste and feelings of the British public, and even abroad—as already mentioned—objections have been raised in certain quarters. But why should the composer deliberately throw away the chance of his work being given in London, where so much has been done to make known his instrumental works, and also his songs? Still, any objection to 'Salome' based on what may perhaps be termed religious grounds must not carry weight in any attempt to judge of the musical and histrionic merits of the work. The story, as it is unfolded on the stage, has little in it of a noble or sympathetic nature; it is for the most part a banquet of horrors. There is too much of dark tragedy in it, and as Shakespeare and also Wagner have taught us, there must in the direst drama be some strong contrast by way of relief. There was one strong contrast in the very story in question: this was the 'voice' of Jochanaan rebuking the sins of the court, but the music assigned to him, though for a time simple and diatonic, lacks true strength; moreover, whatever of dignity there may be in it at first, is not maintained, while the scene between Jochanaan and Salome is artificial, not to say theatrical, both on his and on her part.

The two chief characters are undoubtedly Herod and Salome, and there is dramatic power in the music assigned to the former; it is always appropriate, if not always impressive. Salome, in whose character there is a strange

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and repulsive mixture of sensuality and cruelty, has also music at moments striking, though a great deal of it is too much in the spirit of Wagner, by which is meant that it has no strong individuality. The dancing before Herod is one of the most impressive portions of the piece; the music, now languid, now impassioned, and finally worked up into a frenzy, is both clever and effective, full of Eastern colour, yet free from all extravagance. The closing scene of the drama, although the situations are so different, has something Tristanesque about it. The music acquires a certain breadth and simplicity, but the scene on the stage is utterly distasteful; it is intended, apparently, for a sensational ending, but it is simply revolting.

Taking the opera as a whole, it is difficult to believe that it will ever be popular. It offers many proofs of the composer's skill, and even of his earnestness—for there seems little doubt that the subject exercised a strong fascination over him—but both these excellent qualities seem in large measure wasted. The skill is shown in the treatment of representative themes, yet much of it through over-refined details is confusing rather than convincing. If anyone, so far as workmanship goes, is fit to put on Wagnerian armour, it is Strauss; but his thematic material is not strong enough to bear its weight. It may easily be imagined that the composer found many opportunities for extraordinary discords, which in the opinion of some critics are the very hall-marks of his genius. In his symphonic poems such things are often disturbing, but in connection with the action on the stage, their *raison d'être* became at any rate clear; or Wagner's words may be appropriate. In a letter speaking about giving up his tone-poem 'Faust,' and setting to work at the 'Flying Dutchman,' he says that he 'escaped from all the mist of instrumental music into the clearness of the drama.'

'Salome' consists of one act only, and it only lasts about an hour and a-half in performance. It is on that account a very uncomfortable piece, for it would be difficult to select anything suitable to go before or to follow it, so as to make a programme of ordinary length. For a time, if the drama continues to be given, curiosity may draw fair audiences; after a time, however, the public will surely grudge paying full price for what may be almost called the embryo of a music-drama. The production of the work was admirable. Frau Wittich, as Salome, deserves high praise for her assumption of a difficult and not very grateful part. Herr Burrian impersonated Herodes, and Herr Perron, Jochanaan. Mention has already been made of Herr von Schuch, the conductor, and without wishing in any way to underrate the efforts of the *dramatis personæ*, the fine orchestral playing was the most notable feature of the performance.

MUSICAL ASSOCIATION.

At the meeting on December 18, held at Messrs. Broadwood's, Mr. T. L. Southgate in the chair, Dr. E. W. Naylor read a paper on 'Some characteristics of Heinrich Schütz.' The lecturer divided his subject under four heads:

1. Rhetorical setting of words; 2. Dramatic expression;
3. Use of harmony in colour; 4. Chromatic harmony.

In regard to No. 1, attention was directed to 'Schütz's care to accent his words with intelligence and accuracy, so far as the natural stiffness of musical rhythm allows this to be done, coupled with a no less interesting tendency to let the course of the musical notes take the natural shape of ordinary speech.' This was exemplified by the duet for two tenors (published in 1636), 'Eins bitte ich vom Herren,' &c. (Palm xxvii., v. 4). 'Dramatic expression' (2) was not only exemplified in the settings of the Passion, but in a particularly beautiful solo cantata for tenor voice and organ, 'O miseris cordissime Jesu,' of which every bar is worth close study. The cantata for two bass voices and organ 'Fürchte dich nicht' ('Be not afraid, I am with thee') was the first example given of No. 3, one which furnished 'a very remarkable instance of Schütz's constant endeavour to use harmony in a sense quite foreign to the general practice of his time.' Under the fourth heading Dr. Naylor gave several instances of Schütz's powerful use of chromatic harmony, one of which—in the cantata for a soprano and bass voice entitled

'Wann unsre Augen schlafen ein' (1639)—gave 'the general idea of physical sleep coming on, expressed by a slow descending chromatic passage,' in which 'his persistent faithfulness to the subject brings him to an extreme harmony which probably pleased him.'

Dr. Naylor concluded his remarks in the following words: 'Many things that I should wish to speak of are outside the limits of my plan. For instance, the noble six-part Litany, and its curious connection with the 'St. Luke' Passion, which has been ascribed (against all internal probability) to J. S. Bach; the numberless points of interest in Schütz's Passion settings, their connection with the medieval plain-song of the Cantus Passionis, and their probable influence over Bach; the orchestral work of Schütz; the historical position to be assigned to Schütz, his claim to a place in the direct line of our musical pedigree; and so forth.'

MR. CECIL SHARP ON FOLK-SONGS.

The persevering labours of Mr. Cecil Sharp are an object-lesson as to what can be done in the way of collecting folk-songs. On December 9 he lectured on this topic before the members and friends of the Tonic Sol-fa Association, Miss Lucy Broadwood, another skilful and enthusiastic collector, in the chair. In the course of his absorbingly interesting and highly entertaining address, Mr. Sharp stated that he had collected recently two hundred or more songs in Somersetshire alone. Some of these are published in the *Journal of the Folk-Song Society* (No. 6), and many were sung on this occasion by Miss Mattie Kay. In the *Journal* several variants heard of the same song are printed, and the lecturer boldly applies the doctrines of evolution to explain the adoption of final forms (if there are any). He thinks that many of the existing tunes began with mere inflection, and that gradually, in the course of generations, they have assumed their existing form. So we have geometrical increase, constant variation, struggles for existence, and survival of the fittest—the communally made tune, embodying the rhythmic and tonal likings of the race and district.

Whatever one's opinion may be as to this philosophy, there can be no doubt that if we owe the tune to the commune, the present larger commune is in turn deeply indebted to Mr. Sharp for his devotion to the task of noting down. It is not given to everybody to combine the pachydermatous spirit and insidious 'bedside' manner demanded in order to induce the old folks to sing, with the skill to quickly write down queer modal tunes in queerer rhythms, and set sometimes to highly embarrassing words. All who desire to help the collecting movement should join the Folk-Song Society. Miss Lucy Broadwood, 84, Carlisle Mansions, Victoria Street, Westminster, is the Honorary Secretary.

PATRON'S FUND CONCERT.

The fifth concert of the Royal College of Music Patron's Fund consisted of chamber music, and took place on December 13 at Bechstein Hall, the occasion being honoured by the presence of Princess Louise. No fewer than seventy-two works had been sent in for performance, of which sixteen were recommended for rehearsal. Of the composers represented at the concert Messrs. Bath, Farjeon and Bowen were trained at the Royal Academy of Music; Messrs. Dunhill, Hart, Shaw and Walthew at the Royal College of Music; Mr. Speaight at the Guildhall School; Mr. Watling at the Royal Normal College for the Blind; Mr. Nicholls studied privately at Liverpool; and Miss Davenport and Miss Jennings also come under the head of 'private tuition.' It is worthy of record that the two composers last named are the first ladies to gain a hearing at these concerts. They each did so on the strength of their songs, Miss Davenport contributing graceful music to some poetical lines entitled 'Between sleep and waking,' and Miss Jennings a dramatic setting of 'Helen of Kirkconnell.' Other songs were 'Margery,' by Mr. Fritz B. Hart; a group of three, entitled 'Songs of sun and shade,' by Mr. Fred C. Nicholls; 'Never-Ever,' by Mr. Hubert Bath; 'Death Song,' by Mr. Martin Shaw; and three of Kipling's 'Jungle Songs,' set by Mr. Harry Farjeon. All these, though well

written and showing merit, can scarcely be said to possess distinction.

The most important instrumental work was a Quartet in B minor for pianoforte and strings, by Mr. T. F. Dunhill, which gained the prize of £20 offered last spring by Mr. Lesley Alexander. This is a sanely imaginative and brightly conceived composition, built up with melodious themes which are treated in an interesting and effective manner. Next in importance was a Sonata in D for two pianofortes by Mr. York Bowen, by whom, with the co-operation of Mr. Claude Gascoigne, it was excellently rendered. This work is also full of melody, spirit and significance, and is a welcome addition to the somewhat limited repertory of pieces written for two pianofortes. Four lyrical pieces for string quartet, by Mr. R. H. Walthew, proved light music of attractive, if not distinguished character. A 'Lament' and 'Caprice' by Mr. Joseph Speaight were rendered by Miss V. Warwick-Evans, and Mr. Horace Watling played his Five Preludes for the pianoforte, one of which, in D flat, possessed originality. Although the concert did not discover a wandering genius, the works testified to prevalence of artistic taste and good musicianship. The vocalists were Mrs. Mackenzie Fairfax, and Messrs. Seth Hughes, H. Greeves Johnson and Horatio Connell, and in addition to the players on stringed instruments above mentioned were Messrs. Frank Bridge, Charles Warwick-Evans, William Armstrong and Ivor James. Miss Clara Smith accompanied the vocal numbers with taste and judgment.

OLD PROGRAMME MUSIC.

A remarkable example of old programme music was performed, probably for the first time in London, on December 12, at the third of Miss Grace Sunderland and Mr. Frank Thistleton's chamber concerts at Messrs. Broadwood's. This was a Quartet for two violins, violoncello and clavier, entitled 'L'Apothéose de l'Incomparable Lulli,' published in 1725 by François Couperin, who has left on record that 'the work is intended to be a homage to the memory of the immortal Lully rather than a harmonious panegyric.' The composer also says that he wrote the quartet 'with a view to lessen the prejudices of those who only know Lulli's works by name.'

The composition comprises the formidable number of sixteen movements, and each is furnished with an explanation of the composer's intentions. The first, directed to be played *grave*, is headed 'Lulli at the Champs-Élysées discoursing with the lyrical shades,' the gravity of which is contrasted by a graceful section entitled 'Melody to the lyrical shades.' Short bustling passages describe 'The flight of Mercury to the Champs-Élysées to give warning that Apollo is about to descend.' The next portion is descriptive of 'The descent of Apollo, who comes to offer his violin to Lulli, and a place on Parnassus.' This movement contains solo passages for the first violin, presumably representative of the god of beauty. After this the strings busy themselves with 'Subterranean rumblings caused by Lulli's contemporary composers,' contrasted with further 'complaints of the contemporaries' suggested by quavering violin passages at the top of the scale. To these extremes succeed a brief, naive and rapid section headed 'The carrying off of Lulli to Parnassus,' and a subsequent *Large* sets forth 'The enthusiastic welcome given to Lulli on his arrival by Corelli and the Italian Muses.' 'Gracieusement, Lulli expresses his thanks to Apollo.' 'Éloignement sans lenteur, Apollo persuades Lulli and Corelli that the union of the Italian and French tastes must bring perfection to music.' In an *Allegretto*, 'Lulli then plays a solo to Corelli's accompaniment,' and 'Même mouvement, Corelli plays a solo to Lulli's accompaniment.' After these interchanges of courtesies there comes a dignified number descriptive of 'The peace of Parnassus which is made perfect through the union of the Italian and French styles,' and this remarkable composition concludes with a *Finale* in three sections, 'Illustrating the sublime harmony and joy produced on Parnassus through the union of the Italian and French tastes.'

The work was well rendered by the concert-givers, assisted by Mr. Edward Underhill and Mr. Ivor James, but Miss Sunderland should have played her part on a

harpichord, for in such a naive composition the tone of a Broadwood grand sounded strangely incongruous. There were several other interesting works in the programme, including a Concerto for two violins, violoncello and clavier in five movements, alternately quick and slow, by Evaristo Felice dall' Abaco (1675-1742), a famous violinist and composer, who spent the greater part of his life at Modena, Munich and finally at Brussels where, on the restoration of the government in 1715, he was appointed concert-meister.

ROYAL ACADEMY OF MUSIC.

Under the direction of the principal, Sir Alexander Mackenzie, the pupils of the Royal Academy of Music gave an orchestral and vocal concert at Queen's Hall on December 15. A pleasing novelty was a set of three Indian songs, severally entitled 'Before the dawn,' 'Surf song,' and 'Korean song,' by Mr. Hubert Bath (Goring Thomas Scholar), which were effectively sung by Miss Hantke and Mr. Marcus Thomson. Another pleasing performance was Miss Hatchard and Mr. John Bardsley's rendering of the charming Dream Scene from the Principal's 'Rose of Sharon.' Mention is also due of Miss Isobel Mearns, who sang an excerpt from Saint-Saëns's 'Samson and Delilah,' and of Mr. Denis Creedon, to whom was entrusted Handel's amorous air 'Love in her eyes.' Two pianists appeared, Miss Myra Hess and Miss Gladys Vandamm, the former playing with such delicacy and spirit in Grieg's Concerto as to excite enthusiastic applause. Miss Gladys Clark also showed great promise in Tchaikovsky's violin Concerto.

ROYAL COLLEGE OF MUSIC.

Mozart's 'Marriage of Figaro' was a formidable undertaking for the young people at Kensington; but students will enter where *prima donne* fear to tread, and although it must be admitted that the performance on December 7 at His Majesty's Theatre clearly demonstrated the limitations of the youthful exponents, yet there was so much ability shown, and the study and rehearsing must have been so educational to the young folk, that the attempt was fully justified. In particular, intelligence and aptitude were shown by Miss Alice E. S. Moffat as Cherubino, and dramatic intuition is manifestly possessed by Miss Eva M. Brown and Miss Mabel Gillender, who severally appeared as Susanna and Marcellina. Miss T. M. Lightfoot also sang well as the Countess; Mr. Robert P. Chignell was an alert and vivacious Figaro, and the other male characters were fairly well sustained by Messrs. F. A. Millward, J. H. Foster, B. Merlin Davies, D. Byndon-Ayres, and A. H. Wynn. The chorus-singing was delightfully fresh in tone and full of life, and, as usual, the orchestra played with exhilarating verve under Sir Charles V. Stanford's inspiring leadership.

GUILDHALL SCHOOL OF MUSIC.

The chief feature of the orchestral concert given at the City of London School by the pupils of the Guildhall School of Music on December 13 was the intelligent and fluent pianoforte playing by Miss Gertrude Meller in Rubinstein's Concerto in D minor (Op. 70). This young lady, a pupil of Mr. Francesco Berger, should with further study win for herself an esteemed position in her art. Proofs of judicious cultivation of natural talent were given also by Miss Eva M. Calton and Mr. C. Freeman Chatfield, the former singing Gluck's 'Divinités du Styx,' and the latter the air 'But who may abide?' from 'The Messiah.' The orchestral works were well chosen, consisting of Goetz's 'Frühlings' overture, a picturesque MS. entr'acte entitled 'Cloten,' by Thane, and the overture to Gounod's 'Le médecin malgré lui.' Dr. W. H. Cummings conducted with his usual care.

'Sailors' Songs and Chanties' formed the theme of a capital and somewhat novel lecture delivered by Mr. Frank Kidson, a well-informed expert on the subject, before the St. George's Literary Society, Southport, on December 12. The musical illustrations—which included eight folk-songs—harmonized and arranged for the occasion by Mrs. Gilchrist—were a delightful feature of a most enjoyable evening.

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PUBLIC SCHOOL CONCERTS.

UPPINGHAM.

The oratorio music selected for the Christmas concert on December 19 was from the first part of Handel's 'Samson.' The second part of the programme included Stanford's 'The Revenge,' Schubert's 'Unfinished' Symphony, Mozart's violin Concerto in D, and 'Football Song,' one of Mr. David's 'Uppingham School Songs.' The School orchestra is in its usually efficient condition; the choir has never been heard to such advantage as in 'The Revenge' at this concert. The concert gave the greatest pleasure to all present; it is the first occasion on which Mr. Paul David has been heard in the magnificent concert-room lately opened in his honour. As an encore he played a movement from a suite by Bach, accompanied by a few strings. The National Anthem brought the evening to a close.

CLIFTON COLLEGE.

The usual Christmas concert, on December 18, was of unusual interest in that Mr. Plunket Greene, an Old Cliftonian, re-appeared at his *alma mater* in the capacity of a performer. He sang the 'Songs of the sea,' written by Mr. Henry Newbolt, another Old Cliftonian, who also was present; and Sir Charles Stanford, the composer of the music, personally conducted the performance. There was naturally a scene of great enthusiasm, to which the presence of some hundreds of Old Cliftonians materially contributed. They were gathered at the back of the hall, and helped the School in the gallery to insist on the repetition of 'Devon, O Devon'—it will be remembered that Clifton is in the 'West cuntry'—and 'The Old Superb.'

The other items in the programme were by no means overshadowed in interest by the central feature. For instance two boys of twelve played a duet (by Goltermann) for pianoforte and violoncello, which resulted in a performance of exceptional merit; and other instrumental performances by older boys maintained a high level of excellence. The School Choral Society sang Stanford's madrigal, 'Shall we go dance?' Elgar's part-song, 'Weary wind of the west,' and a part-song, 'Old age and youth,' written and composed by Mr. R. O. Beachcroft, one of the masters, in a way that testified to the excellent training of Mr. A. H. Peppin, who is to be heartily congratulated on the success of a most enjoyable concert.

BERKHAMSTEAD.

The School concert was held in the Town Hall, Berkhamstead, on December 16, when as usual the programme opened with the Latin 'Carmen Berkhamstediense,' whose stately alcaics, set to fitting music, always form a feature of the evening. Then followed Stanford's 'The Revenge,' performed by the School orchestra and glee club, numbering together upwards of one hundred performers. In the interpretation of this work the attacks were faultless, and the finish left little to be desired by whatever standard such achievements may be judged, especially when it is borne in mind that all the voices were those of boys—assisted, of course, by a few masters—indeed, the performance must be described as excellent in every way, and highly creditable to all concerned. Great praise must be given to the School orchestra, not only for the admirable way in which they supported the chorus, but for their rendering of Cowen's 'Four English dances' and Elgar's 'Salut d'amour.'

The instrumental solo pieces included Grieg's 'Trolldtoj' (pianoforte), the second movement of Moffatt's Concertino in A minor, and Boccherini's Minuet in A (violin). The glee club and orchestra gave a capital rendering of the 'Tannhäuser' march, and the School Song—sung by the captain of the School (G. M. G. Wyatt), the whole School joining in the chorus—brought a particularly successful concert to an end.

Mr. J. T. Bavin, the organist and music-master of the School, deserved the hearty cheers given for him at the conclusion of the concert, for he is entitled to feel proud of his glee club and orchestra, and indeed of the school music generally.

At the Public Library Hall, Stoke Newington, on December 16, Mr. T. R. Croger delivered an interesting lecture entitled 'Stringed Instruments used in the modern orchestra.'

CRYSTAL PALACE CONCERTS.

Two Saturday afternoon concerts at the Crystal Palace call for comment. On December 9, Mr. Walter Hedgcock conducted the London Symphony Orchestra and the Crystal Palace choir. Crisp and expressive performances were given of Sullivan's 'Macbeth' overture and Beethoven's pianoforte Concerto in C minor, with Miss Norah Drewett as soloist; and the choir sang with admirable precision in Dvorák's picturesque cantata 'The spectre's bride.' The soloists were Miss Perceval Allen, Mr. Lloyd Chandos and Mr. Thomas Meux.

On December 16 the London Symphony Orchestra played under the direction of Mr. Landon Ronald, but although the programme contained Tchaikovsky's 'Pathetic' Symphony and Schumann's pianoforte Concerto, with Miss Fanny Davies as the soloist *par excellence* in the latter work, only a small, though highly appreciative audience assembled. The novelty in the programme was a symphonic poem entitled 'St. George's,' by Mr. George Dorlay, who, judging by his music, is a disciple of Richard Strauss. From this it will be surmised that the warlike tendencies of St. George are dwelt upon with unsparing vigour and that the brass is much called upon to emphasise his exploits. If Mr. Dorlay's discretion had been as great as his valour his work would not have been so coldly received, for manifestly he has a lively imagination.

THE 'DREAM OF GERONTIUS' AT CARDIFF.

Much credit is due to the Cardiff Musical Society for their excellent performance of Sir Edward Elgar's familiar work, at the Park Hall, on December 6. The choir sang with vigour and an intelligent appreciation of the subject, the effect of the chorus 'In Thy hands, O Lord,' and the 'Demon' chorus, being especially good, and the semi-chorus kept the pitch perfectly. Excellent work also was done by the orchestra, and Mr. T. E. Aylward conducted skilfully. The solo vocalists, Miss Edna Thornton, Mr. Evan Williams, and Mr. Ivor Foster gave highly satisfactory interpretations of their parts, and the entire performance bore the stamp of artistic success.

BOOKS RECEIVED.

The Oxford History of Music. Vol. ii. The Polyphonic period. Part II. By H. E. Wooldridge, M.A. Pp. viii. and 408; 15s. net. (Oxford: The Clarendon Press.)—*Musical Criticisms.* By Arthur Johnstone, with a memoir of the author by Henry Reece and Oliver Elton. Pp. xcix. and 225; 5s. net. (Manchester: at the University Press.)—*Vocalism: its structure and culture from an English standpoint.* By W. H. Breare. Pp. 141; 6s. net; and, by the same author, *Elocution: its first principles.* Pp. 117. 3s. 6d. net. (Simpkin, Marshall, Hamilton, Kent & Co.)—*A manual of musical copyright law.* For the use of music-publishers and artists, and of the legal profession. By Edward Cutler. Pp. xix. and 131; also Appendix, pp. lxxiii. (Simpkin, Marshall & Co.)—*Proceedings of the Musical Association.* Thirty-first session, 1904-05. Pp. xxiv. and 170; 21s. (Novello.)—*Verdi.* By Albert Visetti. Pp. 85; 1s. (George Bell & Sons.)—*Arundel Hymns.* Chosen and edited by Henry Duke of Norfolk and Charles T. Gatty. Pp. xv. and 553. (Boosey and Co.)

The following deaths, of recent occurrence, have to be placed on record:

Mr. Edmund Whytehead Howson, on December 11, aged 50, an assistant-master and a house-master at Harrow School. Mr. Howson was the author of the words of many Harrow School songs, including 'Five hundred faces,' 'Play up,' 'Ducker,' and 'Stet fortuna domus.'

Mr. Samuel Crowther Eyre, a well-known Cheshire musician, aged seventy-two, and for fifty-three years organist of Congleton Parish Church.

Mr. Henry Holmes, at San Francisco, aged sixty-six, a distinguished violinist formerly resident in London.

London and Suburban Concerts.

ROYAL CHORAL SOCIETY.

Sir Charles Stanford's splendid choral ballad 'The Revenge,' and Sullivan's popular cantata 'The Golden Legend,' formed a selection that could scarcely fail to draw a large audience to the Albert Hall on December 7; moreover, the Royal Choral Society, apparently encouraged by the animated appearance of the house and the emphatic manifestations of the appreciation of the audience, sang with more than usual verve. The performance of 'The Revenge' was particularly good, even the instrumental portion sounding effective, a rare result at the Albert Hall. The soloists in 'The Golden Legend' were Miss Gleeson-White, Miss Emily Foxcroft, and Messrs. Ben Davies, Dalton Baker, and Bertram Mills. Mr. Balfour presided at the organ with his customary skill and judgment, and Sir Frederick Bridge conducted with enthusiasm.

QUEEN'S HALL ORCHESTRA.

Mr. Henry J. Wood conducted symphony concerts at Queen's Hall on December 2 and 16. On both these occasions he submitted excellent programmes and secured finished performances that bore witness to his interpretative gifts. An interesting feature of the first concert was Mozart's Adagio and Fugue in C minor for strings, the Adagio being written for the adaptation of the fugue, originally composed for two pianofortes. This old-world piece was as excellently rendered as Dvorák's symphony, 'From the new world,' but the *Largo* of the latter was taken a shade too slowly. Mr. Busoni elected to be heard in Liszt's rarely-performed Concerto in A minor, and gave a wonderful display of virtuosity. The programme was completed with the 'Euryanthe' overture.

Beethoven's ever-fresh overture, 'Leonora' (No. 3), opened the concert on December 16. To it succeeded a beautiful and devotional rendering by Miss Ada Crossley of the 'Inflammatus' from Dvorák's 'Stabat Mater,' a work which should be heard again in our concert-rooms. Schubert's great Symphony in C and Rimsky-Korsakov's 'Capriccio Espagnol' completed an enjoyable programme.

LONDON CHORAL SOCIETY.

DECEMBER 11.

Requiem (Op. 45) Brahms.
Four serious songs (Op. 121)
Cantata—'The North-East wind' Frederic Cliffe.

It was most regrettable that this courageous Society had to present the above important programme with maimed resources to one of the smallest audiences we have ever seen in Queen's Hall. A dense fog made it physically impossible for many of the choir to be present. Yet, notwithstanding these depressing conditions, we have to record a highly creditable performance of the Requiem and of Mr. Cliffe's exhilarating cantata. Brahms's noble and deeply-impressive work had evidently been conscientiously studied by both choir and conductor. It may be hoped that the Society will be able to repeat the performance under more favourable conditions. The soloists were Miss Gleeson-White and Mr. Kennerley Rumford. The 'Four serious songs' were performed with an orchestral accompaniment (by Herr Robert Schwaln, of Berlin) for the first time in this country. They were splendidly sung by Mr. Rumford, and roused the audience, fit though few, to extraordinary enthusiasm. Mr. Arthur Fagge conducted throughout with spirit and decision.

LONDON SYMPHONY ORCHESTRA.

DECEMBER 14.

Concerto in G major (Brandenburger Concerto) No. 3 .. Bach.
Symphony in D major, No. 2 Brahms.
Violin Concerto in G minor Max Bruch.
Solo Violin—M. Achille Rivarde.
Symphonic poem, 'Till Eulenspiegel' R. Strauss.
Conductor, Herr Fritz Steinbach.

In pursuance of the plan of this Orchestra to engage various eminent conductors in turn, the above programme was given under the baton of Herr Steinbach. It goes without saying

that the playing was magnificent. The Bach Concerto for strings was performed with amazing spirit and delicacy. It was curious to note how the faces of the audience beamed with pleasure and keen interest at the buoyant beauty of the music and the brilliancy of the execution. Steinbach is in his element with Brahms, and was able to secure the finest performance of the 2nd Symphony we, at least, have ever heard. M. Rivarde played the Concerto with considerable beauty of tone and expression. The Strauss symphonic poem received a fine interpretation and occasioned the usual mystification on the part of those in the audience who have not yet grown Strauss-ears.

The St. Margaret's Musical Society (Westminster) gave a patriotic concert at the Royal Horticultural Hall on November 28, when the programme included Elgar's 'Banner of St. George,' Sullivan's 'King Arthur,' and Stanford's 'The Revenge.' The Rev. Jocelyn Perkins conducted.

A novel feature in the performance of Handel's 'Samson,' at the Bermondsey Settlement on November 30, was the dramatic treatment of the vocal parts, both choral and solo. The principals made entries and exits as on the stage, in accordance with the requirements of the plot, instead of sitting in a line throughout the evening, and the conversational portions of the recitatives were addressed from character to character, instead of to the audience, with great gain to their intelligibility. 'Samson' lends itself well to this treatment, because Handel's conception of the solo parts was consistent in characterization. The orchestra was Handelian in constitution, with doubled hautboys, bassoons and trumpets, Miss Bertha Murray being the principal violinist and Mrs. J. E. Borland providing the necessary filling up of the figured bass, and accompanying the *recitativo secco*. The performance was under the able direction of Mr. John E. Borland.

Mr. Alfred Hobday and Miss Ethel Sharpe gave an interesting viola and pianoforte recital on December 1 at Æolian Hall. The programme included a Sonata in C minor by the Russian composer M. A. Winkler, a well-written and melodious work, and Mr. Cecil Forsyth's 'Chanson Celtique,' both of which were excellently played and manifestly pleased their listeners. The fine singing of Miss Agnes Nicholls in songs by Brahms and Strauss greatly increased the enjoyment of the afternoon.

Miss Nora McKay, a clever young Australian violinist, made an exceptionally favourable impression by the sensitiveness and brilliancy of her playing at Bechstein Hall on December 1. Her programme included Corelli's 'Variations Sérieuses,' Max Bruch's 'Scotch' Fantasia, Bach's Sonata in G minor, and Beethoven's Romance in G. Miss McKay's interpretations testified to artistic intuition no less than to a reliable technique.

Miss Neill Fraser sang with finish and refinement at her recital, at Bechstein Hall, on December 1. Her contralto voice is well produced and manifestly dominated by a musical temperament, and her programme bore witness to wide reading and good taste. Variety was given by the singing of M. Leon Zagury, and Miss Jessie Morris, a young violinist, played several solos with notable skill.

Madame Bernice de Pasquali, who gave her first recital in London at Bechstein Hall on December 2, has a highly cultivated and flexible soprano voice of beautiful quality, and her rendering of Délibes's 'Bell song' and the 'Mad scene' from Ambroise Thomas's 'Hamlet' delighted her listeners.

Mr. Horatio Connell's vocal recital at Æolian Hall, on December 4, was thoroughly artistic in conception and execution. The English songs included Roger Quilter's settings of 'O mistress mine,' 'Blow, blow, thou winter wind,' and 'As the gloaming shadows creep,' by Mr. MacDowell.

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Messrs. Fryer, Neumann and Walenn, continuing their Trio Concerts at Steinway Hall, on December 4 gave praiseworthy renderings of Schubert's Trio in B flat (Op. 99) and Smetana's Trio in G minor (Op. 15). Both works were pleasantly diversified by songs contributed by Miss Marie Busch.

Miss Marjory Sherwin, the daughter of a lawyer in Batavia, New York State, and a pupil of Professor Sevcik, made her first appearance in England at an orchestral concert conducted by Mr. Arthur W. Payne, on December 5, at Queen's Hall. In common with those who have studied under the famous violin teacher, Miss Sherwin plays with certainty and fluency, combined with a refined style and a sweet womanliness of expression in her readings. Miss Sherwin played concertos by Dvorák and Vieuxtemps.

Mr. Adolf Rebner's violin recitals at Bechstein Hall on December 5 and 12 entitle him to an estimable position in the artistic world.

The Stock Exchange Orchestral and Choral Society, under the joint direction of Mr. Arthur W. Payne and Mr. Munro Davison, gave an excellent concert on December 6. The programme included Svendsen's little-known 'Norwegian Artists' Carnival' (Op. 14), a bright example by the Norwegian composer, chiefly in the rhythm of the Polacca. The male-voice choir gave expressive renderings of Walter Macfarren's 'Autumn,' Marenzio's 'Lady! see on every side,' Flemming's 'Integer vitae,' and Mackenzie's merry part-song 'Great Orpheus was a fiddler.' The soloists were Miss Evangeline Anthony and Miss Cecilia Owen.

Miss Lily Crawford, a lady from Nottingham gifted with a mezzo-soprano voice of considerable power and rich quality, made a successful début in London on December 7 at Bechstein Hall. Her programme contained songs in various styles, and much versatility was shown in their interpretation. Miss Jessie Morris, a clever young violinist from Bolton, played several pieces in an enjoyable manner.

At Messrs. Lionel Tertis and York Bowen's viola and pianoforte recital at Bechstein Hall on December 11 was played for the first time a Sonata in E minor by Mr. W. H. Bell, and a Romance in D flat by Mr. York Bowen, for pianoforte and viola, both most attractive works. The sonata, consisting of three movements, the second of which is particularly expressive, is a valuable addition to the limited repertory of the viola, and the romance is full of poetic feeling and significance. Another novelty was a charming little song entitled 'Love's but a dance,' by Mr. J. B. McEwen, sung by Miss Ethel Lister.

Mr. Karl Klein, the young American violinist, who, it may be remembered, made his first appearance in London at an orchestral concert at Queen's Hall on November 14, gave a violin recital at Bechstein Hall on December 11, when he introduced a genial and effective Sonata in B minor (Op. 3) for violin and pianoforte by his father, Mr. Bruno Oscar Klein, and also a violin solo and three songs by himself, sung by Miss Hilda de Angelis. Mr. Karl Klein was assisted by his father in the sonata.

Miss Adelina Leon, a pupil of Mr. Paul Ludwig, and subsequently of Mr. W. E. Whitehouse at the Royal College of Music, gave a violoncello recital at Bechstein Hall on December 13, and by purity of tone and executive address in Saint-Saëns's Concerto in A minor, not only reflected great credit on her teachers, but gave proof of artistic intelligence and musical perception.

In the December issue mention was inadvertently omitted of a pianoforte recital given by Mr. York Bowen on November 14 at Bechstein Hall—a music-making which merits record, not only on account of the brilliant playing by this gifted young musician, but because the programme included a Sonata in E minor by Mr. J. B. McEwen, a dignified and expressive work that deserves wide recognition. Mr. Bowen's selection also comprised a Sonata in D, by Mr. B. J. Dale, which, notwithstanding some reflections of Chopin and Grieg, possesses originality. Pleasing variety was contributed by the tasteful singing of Miss Ethel Lister.

RICHMOND.

The Richmond New Philharmonic Society gave their seventh concert at the Castle Rooms on December 6. An attractive and varied programme was presented, its chief features consisting of Cowen's popular cantata 'John Gilpin' and the first performance of a ballad for chorus and orchestra entitled 'Forging the Anchor,' a spirited and effective composition by Mr. J. Hullab Brown, which was very favourably received. Other items of interest were Elgar's 'Serenade' for string orchestra and Grieg's 'Peer Gynt' suite. 'Miss Estella Linden was the vocalist, and Mr. Albert Fransella played part of Mozart's Concerto in D for flute. Mr. James Brown conducted.

The Richmond Philharmonic Society's choral and orchestral concert took place at the 'Star and Garter' Hotel on December 14, when Mendelssohn's 'Athalie' occupied the first part of the programme. Coleridge-Taylor's choral ballad, 'Loud he sang the Psalm of David,' and Stanford's 'Songs of the sea' were also given. The solo vocalists were Miss Isabel Tait, Miss Norah Bolt, Miss Esther Franklin and Mr. C. Stewart Gardner, and Mr. A. E. Buckhurst read the connecting verses in 'Athalie.' There was a complete orchestra and chorus, and Dr. Charles E. Jolley conducted.

Elgar's 'King Olaf' was excellently performed by the East Finchley and Muswell Hill Musical Society at the East Finchley Lecture Hall on November 30. The choir, under the able direction of Mr. G. R. Ceiley, sang with intelligent appreciation of the dramatic qualities of the work, and the orchestra gave an excellent rendering of the accompaniments. The principal vocalists were Miss Edith Evans, Mr. Henry Beaumont and Mr. Fred Hard.

At the opening concert of the Clapham Choral Society on December 12, the first performance in England was given of Christian Sinding's cantata 'An die Heimat.' The solo vocalist (Mr. Percy Banks), pianist (Mr. Percy Wilson) and chorus co-operated in giving an excellent rendering of the work, which was conducted by Mr. Walter Mackway.

The pupils of Mrs. Hutchinson gave evidence of good training at their concert on December 1.

MUSIC IN VIENNA.

VIENNA, December 15, 1905.

It is thoroughly seasonable for the Singakademie, the oldest choral society of Vienna, to perform Bach's 'Christmas Oratorio' shortly before Christmas. But as in our Catholic country church concerts on a grand scale are not possible, the performance has to take place as usual in the larger concert hall, where such a work never finds the right atmosphere. The conductor was Herr Carl Lafitte, and the soloists were Frau Bricht, Frau Waldberg, Herr Söser and Herr Mach; the last-named, to whom was assigned the bass part, was by far the best. The choral music was fortunately rendered by the same choir which had already distinguished itself in Elgar's 'Dream of Gerontius'; and under its excellent conductor Franz Schalk it roused the enthusiasm of the audience to the highest pitch by a spirited performance of the difficult *a capella* motet for double choir, 'Sing to the Lord a new song.' One felt the power of Bach's intellect, and the importance of strong religious feeling for art which is true, pure and lasting.

The performance of Gustav Mahler's new (fifth) symphony was a sensation of the highest order. This work, laid out on a grand scale, consists of five sections; first a funeral march, then an impassioned movement, a kind of *Scherzo* based on waltz-like themes, a taking *Adagietto*, and a lively and brilliant *Finale*. The composer conducted, and at the close there were loud demonstrations of approval, a tribute to the magnificent rendering of the work no less than to the composer.

As a preparation for the forthcoming Mozart Festival, Mahler has had Mozart's 'Cosi fan tutte' studied anew, and the connoisseurs of the theatre can imagine no nobler, purer enjoyment than to listen to this opera, now over 120 years

old. He also took note of the hundredth anniversary of the birth of Beethoven's 'Fidelio,' and conducted on that day (November 20) a perfectly ideal performance of the work.

Some new compositions were produced under the direction of Löwe. Smetana's characteristic 'Blanik' created a good impression, although it is not equal to the other sections of the cycle 'Mein Vaterland.' Dohnányi, in spite of his youth, is one of the first artists of the day. He played for the first time his pianoforte Concerto in E minor, and created astonishment and admiration. His work showed maturity combined with youthful freshness. A young countryman of his, Bela Bartok, proved himself a composer gifted with imagination in an interesting orchestral suite pulsating with Hungarian life. An orchestral ballad, 'Heinzelmännchen,' by Hans Pfitzner, was performed, and a similar piece, 'Fingerhütchen,' by Jul. Weismann, both of the programme or descriptive order.

Of the numerous virtuosi that have appeared, mention may be made of Ondricek, on account of his interesting programme. It included Richard Strauss's violin Concerto and a new work of the same kind by Hermann Grädener. Both concertos were better appreciated by musicians and amateurs than by the general public, who are not accustomed to regard virtuosi as serious composers. Max Reger gave a concert of his music which appeals strongly to the public; his *lieder* are becoming day by day more widely known. The vocalist, Frl. Rahn, is an accomplished artist. Max Reger, assisted by the excellent pianist Henrik Melcer, played his Variations for two pianofortes on a theme from one of Beethoven's Bagatelles.

E. MANDYCZEWSKI.

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

Dr. Walford Davies's cantata 'Everyman' was performed by the Festival Choral Society in the Town Hall on November 23, and caused an extraordinary impression. The vocal principals were Miss Gleeson-White, Miss Edna Thornton, Mr. James Horncastle, and Mr. Dalton Baker, who all did well. The choral singing was exceptionally fine, and the band played admirably. Mr. Perkins at the organ and Dr. Sinclair as conductor were at their best. At the close the composer was enthusiastically 'called.'

On December 7, the City Choral Society's second concert had for programme Elgar's 'King Olaf,' Stanford's 'Songs of the sea,' and a miscellaneous selection. Elgar's fine cantata had only once been heard in Birmingham—in 1898—and its revival attracted a very large audience. The soloists were Mrs. Henry J. Wood, Mr. John Coates and Mr. Charles Tree. The performance all through was of great excellence, especially in regard to the work of the chorus, and the band faithfully interpreted the score. Mr. F. W. Beard conducted with care and skill. Vocal solos were contributed by Mr. Plunkett Greene, Mrs. Henry J. Wood, and Mr. John Coates; in addition to the Triumphal Procession scene from Elgar's 'Caractacus,' which created a furore.

The third Halford concert took place on December 5, when the programme contained Schubert's overture 'Alfonzo and Estrella,' Max Bruch's violin Concerto in G minor, the symphonic poem 'Paradise lost,' by Clement Harris, and Tchaikovsky's 'Pathetic' Symphony. Much interest attached to the work of the young English composer who was killed in the Greek war against Turkey in 1897. 'Paradise lost' contains some really fine music. Professor Arno Hilf, of Leipzig, was the violinist, and his playing was much admired, and Miss Dorothea Spinney was the vocalist. At the fourth concert, December 19, Grieg's Suite, 'Sigurd Jorsalfar,' Goldmark's Symphony in E flat, No. 2 (first time here), and Beethoven's overture, 'Leonora' No. 3, were performed. A youthful violinist, Master Vivian Burrows, was the soloist in Paganini's Concerto in D, as arranged by Wilhelmj, and Mr. Dan Godfrey, of Bournemouth, conducted the first part of the programme, Mr. Halford taking the Beethoven overture, the great feature of the concert. The boy performer has been prominent in Birmingham.

Mr. Landon Ronald gave an orchestral concert in the Town Hall on December 14. The programme consisted

chiefly of familiar pieces, given by request. New to Birmingham were the conductor's overture 'A Birthday,' well written and brilliantly played; and scena for baritone, 'The Lament of Shah Jehan,' finely sung by Mr. Kennerley Rumford. Mr. Max Mossel fairly excelled himself as soloist in Max Bruch's violin Concerto in G minor, and Mr. Ronald won golden opinions as conductor.—The Amateur Orchestral Society gave a concert to the members of the Midland Institute on December 11. Mr. C. E. Pritchard, who has succeeded Mr. Granville Bantock as conductor, made his first appearance in that capacity. J. D. Davis's suite for small orchestra, 'Miniatures,' and Mozart's overture 'Der Schauspieldirektor,' were novelties here. Mendelssohn's G minor Concerto for pianoforte, with Mrs. Sydney Grew as soloist, was to many in the audience a welcome revival.

On December 9, a student concert of the Institute School of Music gave scope for a number of young artists to distinguish themselves, Mr. Julius A. Harrison again figuring as a composer, with a rhapsody for pianoforte, and some songs.—The popular Saturday evening concerts in the Town Hall have been chiefly choral. On November 25 the Choral and Orchestral Association (conductor, Mr. J. H. Adams) revived Handel's 'Samson,' with the principal parts taken by Miss Laura Taylor, Miss Eunice Fowler, and Messrs. J. Hanson, N. Bishop, and W. Evans. Band and chorus were good, and with Mr. Perkins at the organ an excellent performance was given.—December 9 witnessed an admirable rendering of 'Elijah' by the Midland Musical Society (conducted by Mr. A. J. Cotton), with Miss Laura Taylor, Miss M. Gell, and Messrs. J. W. Othey and Arthur Walenn as principals.—On December 16 the Choral Union (conductor, Mr. Thomas Facer) gave a concert recital of 'Maritana,' when Miss Eleanor Coward (daughter of Dr. Henry Coward) made a successful debut here. With her were associated Miss M. Gell, Mr. John Child, Mr. Charles Knowles, and Mr. Arthur Dunn.

MUSIC IN BRISTOL AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The annual concert of the Bristol Eolian Male Choir, held in the hall of the Young Men's Christian Association on November 29, possessed a special significance as the choir had been established twenty years. Accordingly the programme was made up of a selection from the pieces which the members had given during that period. Mr. F. H. Simpson conducted, and upon the platform were Mr. J. J. Robins, who was the first conductor of the choir, and Mr. G. A. Sleight, who succeeded him in that office. A large audience appeared gratified with the glees and parson's rendered. Miss Amy Perry and Miss Clara Aldersley contributed some songs and Mr. E. Atherstone Cox played pianoforte solos.

At Colston Hall on December 2, a concert rendering of Gounod's 'Faust' was given under the direction of Mr. George Riseley. Madame Melba sang effectively the music of Margarita; and the other soloists were members of the Moody-Manners opera company, including Mr. Wilson Pembroke as Faust, and Mr. Charles Manners as Mephistopheles. Band and chorus numbered 500 performers, and the performance afforded satisfaction to a crowded audience.

Bristol North Choral Society, on December 2, held its first concert for the season at the Victoria Rooms, the principal features in the programme being Mr. Coleridge-Taylor's 'Hiawatha's wedding-feast' and Sir Hubert Parry's 'Blest pair of sirens.' The choir numbered about 250 voices, and the soloists were Miss Maud Waite and Mr. Lloyd Chandos. Mr. F. S. Gardner led the orchestra, and Mr. J. Bending conducted.

The Bristol Harmonic Male Choir gave a concert in the hall of the Young Men's Christian Association on December 4, and under the direction of Mr. J. Jenkins interpreted several glees with success. Mr. Haydn Gunter played with acceptance some violin solos.

There was a gratifying performance of Mendelssohn's 'St. Paul' by the Philharmonic Society of Clevedon on December 6, at the Public Hall. The soloists were Miss Ida Hinde, Miss Elsie Webb, Mr. Francis Wensley, and Mr. Robert Burchill (of Bristol Cathedral). A small

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band was led by Mr. F. S. Gardner, the conductor being Mr. Edward Cook, of Bristol.

Weston-super-Mare Philharmonic Society gave a concert on December 7, at the Knightstone Pavilion. The works performed—Dvorák's 'Stabat Mater' and Bach's 'A stronghold sure'—were efficiently presented under the direction of Mr. Edward Cook. The principal vocalists were Miss Fanny Chetham, Miss Mildred Hern, Mr. Evan Williams, and Mr. Charles Knowles. The band, largely composed of Bristol players, had Mr. F. S. Gardner for leader, Mr. W. Darby being at the organ.

At the Parish Hall, Southampton, on December 12, a concert was given, at which Mr. Frederic Austin sang several songs and the Avonmouth Choral Society, under the direction of Mr. W. Powell, assisted. Mr. P. Napier Miles, who is president of the Society, played effectively Beethoven's pianoforte Sonata in E minor (Op. 90), and there was also a performance of Brahms's pianoforte Quartet in G minor (Op. 25), by Messrs. P. Napier Miles (pianoforte), Hubert Hunt (violin), Ernest Lane (viola), and R. Le Duc Bucknall (violinello).

There was a large attendance at the Clifton chamber concert, on December 14, at the Victoria Rooms. The principal work performed, Glazounow's string Quintet in A (Op. 39), was carefully played by Messrs. Maurice Alexander, Hubert Hunt, Ernest Lane, Percy Lewis, and B. J. Beilby. An excellent interpretation was given, by Mr. Herbert Parsons, of Schumann's pianoforte Fantasia in C (Op. 17), the other instrumental work being Haydn's Quartet in D minor (Op. 76, No. 2). The vocalist was Miss Florence Bulleid.

MUSIC IN DUBLIN.

(FROM OUR OWN CORRESPONDENT.)

The Orpheus Choral Society gave its first concert for the season on November 28. Dr. Culwick conducted his admirably balanced choir in a choice selection of madrigals and part-songs, including Pearsall's 'Sir Patrick Spens,' Walmisley's 'Sweete floweres,' choral glee, 'Daybreak' (Culwick), and 'The bells of St. Michael's tower' (Stewart). Miss Nan Stack and Mr. Robert Harrison were the solo vocalists, and Miss Eldina Bligh the solo violinist.

Mr. Vincent O'Brien's Choral Society performed Mendelssohn's 'Hymn of Praise,' at the Rotunda, with full band and chorus, on December 7. Mr. Barton McGuckin and some local artists were the soloists.

The newly-formed Amateur Operatic and Choral Society made its debut at the concert given on December 14. Mr. Barton McGuckin is the conductor of the Society, which has started well. In addition to a selection of choruses, including Mozart's 'Ave verum,' Mendelssohn's 'Judge me, O God,' and Hecht's 'Charge of the Light Brigade,' two selections for solos and chorus were given from 'Faust' and 'Carmen.' Mr. Boris Hamburg made a successful debut as solo violoncellist on this occasion.

A series of Sunday orchestral concerts given in the Ancient Concert Rooms on Sunday afternoons in December mark a new venture which promises to meet with good support. These music-makings are given specially with a view to affording the working-classes, and others engaged in business during the week, an opportunity of hearing the orchestral classics. The promoters have been fortunate in obtaining the services of Dr. Esposito and an efficient body of between thirty and forty instrumentalists. Each concert lasts about an hour and a-half, the band contributing some half-dozen items, and the programme is completed by selections from a solo-vocalist and instrumentalist. The attendance has been so good up to the present that it is proposed to continue the series after the Christmas holidays.

MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

The first and third concerts of the Scottish Orchestra—on November 27 and December 11—conducted by Dr. Cowen, brought forward as soloists Mr. Leonard Borwick—who made a profound impression in Brahms's B flat pianoforte Concerto—and Madame Antonia Dolores, one of the most charming of vocalists. The attraction at

the second concert on December 4 was Mr. Siegmund von Hausegger, from Frankfurt, who presented a fascinating programme, which included the 'Eroica' Symphony and three Wagner overtures, which he conducted with great brilliance.

The second and third of Mrs. Kennedy-Fraser's lecture-recitals—on November 24 and December 16—maintained the interest created by the first. The subjects were respectively 'Jensen and Cornelius,' and 'Liszt,' and illustrations from their respective works were ably performed by Miss Margaret Kennedy, Miss Marion Richardson, Miss J. B. Thomson, Dr. Kennedy, and Mr. Alfred C. Young.

At the first of Mr. Chollet's chamber concerts, given in Freemasons' Hall on November 28, was performed Brahms's Sonata for pianoforte and violin in A major, played by Mr. Arthur W. Dace and Mr. Chollet, and Miss Young Scott sang most artistically.

Another concert that fully justified expectation was that of the Edinburgh String Quartet—Messrs. Colin McKenzie, J. H. Hartley, R. de la Haye, and D. Millar-Craig—all of them experienced and well-equipped musicians;—their readings of quartets by Haydn, Beethoven and Smetana reached a high level of merit.

The Empire Theatre was filled on Sunday evening, December 3, for the orchestral concert organized for the benefit of the local branch of the Amalgamated Union of Musicians, when a substantial sum was secured for the charity. The conductor was Mr. G. W. Crawford, and the vocalist Mr. G. A. Campbell. An interesting and important feature was an overture 'The minstrel's curse,' composed by a young local musician, Mr. Charles O'Brien.

MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

The Clydebank and District Choral Union (conductor, Mr. W. J. Clapperton) gave its first concert for the season on November 24. The programme was notable from the fact that Mr. Learmont Drysdale's 'Tamlane,' a ballad for chorus and orchestra, received a first hearing. Mr. Drysdale, who has been very happy in his treatment of the old Border ballad, conducted the performance and secured a good rendering of the choral music, the orchestral part suffering somewhat from lack of sufficient rehearsal. The second part of the programme consisted of glees, songs, and instrumental items, among the last being Mr. David Stephen's clever trio for oboe, horn and pianoforte.

The first of Herr Denhof's chamber concerts took place on December 14, when the concert-giver was associated with Messrs. Zacharewitsch and Klengel. The programme—a somewhat unfamiliar one—included sonatas for violin and pianoforte by Saint-Saëns and Strauss (in F major), also Tchaikovsky's Trio in A minor for pianoforte, violin and violoncello, in all of which the ensemble was well-nigh perfect. Miss Neil Fraser, the possessor of a contralto voice of wide compass, contributed songs by Brahms, Strauss, and Schubert, and the accompaniments were sympathetically played by Mr. A. Scott Jupp.

The Choral and Orchestral Union's concerts continue to run their successful course. At the third classical concert on November 28, Miss Fanny Davies gave a brilliant reading of Saint-Saëns's pianoforte Concerto No. 2 in G minor. The symphony was Beethoven's No. 2, and a novelty, 'Gretchen,' from Liszt's 'Faust' Symphony was very favourably received. The fourth concert on December 5 was conducted by Herr von Hausegger, who selected a programme of very familiar works. The main items were Beethoven's 'Eroica' Symphony, the overtures to 'Der Freischütz,' 'The Flying Dutchman' and 'Tannhäuser' and the prelude to 'Lohengrin.' In the Wagner numbers the distinguished conductor secured the best results. Two novelties were given at the fifth concert on December 12, viz., Liszt's symphonic poem 'Tasso' and the *Rondo* from *Serenade* in A (without violins) by Brahms. The programme likewise included Elgar's 'Enigma' Variations, the organ part being played by Mr. Berry, and Tchaikovsky's 'Nutcracker' suite. Not the least enjoyable feature of the concert was the beautiful singing of Miss Antonia Dolores.

Associated with the Scottish Orchestra, the Choral Union performed 'The Apostles' on December 19. The members

of our premier society seem to excel in interpreting Elgar's choral masterpieces, and this, their second performance of 'The Apostles,' was marked by great intelligence and refinement. The orchestra played splendidly, and Mr. Berry gave the organ part with excellent effect. The solo vocalists were Misses Jenny Taggart and Mabel Braine, and Messrs. John Harrison, Herbert Parker, Robert Burnett and Montague Borwell, Mr. Burnett meriting special mention for his finely dramatic rendering of the part of Judas. As usual, Mr. Bradley directed the performance. Apropos 'The Apostles' concert under the auspices of the local section of the Incorporated Society of Musicians, Dr. Keighley, of Manchester, delivered a semi-public lecture on the 'leit motif' as exemplified in 'The Apostles.' The lecturer's exceedingly clear and concise analysis was copiously illustrated on the pianoforte.

The Saturday Popular Concerts continue to attract crowded audiences. Among the 'first performances' have been a Border ballad for orchestra by Mr. Learmonth Drysdale, German's 'Welsh Rhapsody,' and Ambrose Thomas's overture 'A Summer night.'

The Glasgow Amateur Orchestral Society's first concert for the season took place on December 20. Novelties here in the shape of Stanford's prelude to 'Edipus Rex' and Max Schillings's orchestral accompaniment to the 'Witch Song' (expressively read by Miss Agnes Bartholomew) were played, and the programme likewise included the original version of the prelude to the third act of 'Tannhäuser,' Saint-Saëns's Suite for orchestra (Op. 49), and Rubinstein's ballet music from 'Der Daemon.' Mr. W. T. Hoeck conducted the performance.

MUSIC IN LIVERPOOL AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The second ladies' concert of the Orchestral Society, on December 2, was invested with unusual interest on account of the presence of Mr. Sibelius, the Finnish composer, who conducted performances of his Symphony No. 1 in E minor, and his tone-poem 'Finlandia.' The remainder of the programme included Dvorák's 'Carnaval' overture and Berlioz's 'Hungarian' march. Miss Amy Castles sang with acceptance.

At the Philharmonic concert on December 5, Miss Adela Verne played with admirable finish Paderewski's 'Polish' Fantasia and Liszt's 2nd Rhapsodie.

The Liverpool Choral Union gave 'Elijah' with excellent results on December 9 at the Philharmonic Hall. The soloists were Miss Gleeson-White, Miss Parthenia Bowman, Mr. Webster Millar, and Mr. Ffrangcon-Davies. Mr. Harry Evans conducted with his usual discretion.

The programme of the fifth Liverpool Symphony Orchestra concert in the Sun Hall, in December, included the 'Meistersinger' and 'Ruy Blas' overtures, Glazounow's ballet suite, and the *Andante* from Elgar's suite 'The Bavian Highlands.' Miss Lillian Dews was the vocalist and Mr. Walter Hutton the violoncello soloist.

The first concert of the Fairfield Choral and Orchestral Society, a newly-formed organization, took place on December 12 with great success. The chorus is numerous, and shows good training, and the programme included Coleridge-Taylor's 'Hiawatha's wedding-feast.' Mr. Charles W. Black ably conducted.

MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

The programme of the Hallé concert of December 7 contained the 'Meistersinger' and 'Tannhäuser' overtures; Cherubini's 'Anacreon' overture (magnificently played); and Elgar's Introduction and Allegro for strings and quartet (the Brodsky Quartet in this instance). On December 14 it contained the 'Pathetic' Symphony (twelfth time at these concerts), and Dvorák's 'Scherzo Capriccioso' (Op. 66). The concert on November 30 was miscellaneous choral, the work for the choir including Bach's 'Wedding Cantata,' Brahms's 'Song of destiny,' Purcell's anthem, 'O give thanks,' and a chorus from Handel's 'Solomon.' Three

pianoforte soloists have appeared—Mr. Bela Bartók, who played Liszt's 'Dance of death' variations on the Dies Irae, in addition to Bach's 'Chromatic Fantasia'; Mr. Percy Grainger, who gave us Tchaikovsky's 1st Concerto, and Mr. Egon Petri, who performed Beethoven's E flat Concerto and Liszt's paraphrase of 'Rigoletto.'

A miscellaneous choral experiment was made at the Gentlemen's Concerts on November 28, when the newly-formed Madrigal Society of some sixty voices from the Hallé Choir, under Mr. R. H. Wilson, sang a series of old madrigals between the lighter orchestral selections. At the third concert on November 25 of the Brodsky Quartet the programme contained Cherubini's fine Quartet in E flat; Schumann's pianoforte Quartet in the same key (Op. 47), and Beethoven's Quartet in F minor (Op. 95). Miss Adela Verne betrayed a good gift for ensemble playing in connection with the Schumann quartet. The Brodsky Quartet has also been engaged at a concert of the Athenæum Chess Club, playing Beethoven's Quartet in G (Op. 18, No. 2), Mendelssohn's Quartet in E flat (Op. 12), and Schumann's Quartet in A (Op. 41).

At Mr. Brand Lane's third subscription concert on December 13, nothing was more artistically satisfying than the unaccompanied singing, by Mr. Lane's Philharmonic Choir, of such little vocal gems as Elgar's 'Weary wind of the West' and Brahms's 'Dim-lit woods.'

The new Promenade Concerts, with the attraction upon them of a band drawn from the Hallé Orchestra, continue to gather public support. The instrumental selections at the concert of December 9 were largely drawn from Tchaikovsky's works—the 'Casse-Noisette' Suite, the Elegy for strings, the *Scherzo* from the 4th Symphony, and the '1812' overture. The Beethoven Society opened its eighteenth season on December 5, with a programme which contained 'The ballet of Prometheus,' Tchaikovsky's Elegy for strings, the 'Hansel and Gretel' prelude, and the overture to 'Euryanthe.' Mr. Gordon Cockrell conducted. Miss Jessie Morris, a former student of the College of Music, delighted the audience with her spirited violin playing.

At the Schiller-Anstalt concert, on November 24, Mr. Edward Isaacs contributed an original pianoforte composition which he has not inappropriately designated 'Etude Variations'; for the variations, twelve in number, on an original theme, while providing exercises in separate details of technique and execution, are self-contained, most of them coming to a full close in one key, leaving the succeeding variation to start in another. Those variations of an *allegro* character, as might have been expected, are the most attractive, and in connection with Nos. 3, 10 and 12, Mr. Isaacs gave an exceedingly clever display of his executive skill.

Mr. R. H. Wilson has just concluded a course of four illustrated lectures on 'The development of opera and the music-drama.' In 'Tristan and Isolde' the lecturer sees the crisis of that development.

Mr. C. J. Heywood, who died on December 1, was one of the most modestly generous friends of music that Manchester has ever possessed. He was concerned in founding the Hallé Concerts in 1857, and the Royal Manchester College of Music in 1893. He was a director of both these institutions and of the Gentlemen's Concerts. When the fortunes of the last named were far from flourishing, Mr. Heywood bought from them their Concert Hall for £20,000, and then allowed them the use of it at a nominal rent. When the Midland Railway Company required the site for the purposes of their hotel, he parted with his purchase without profit to himself, only stipulating for ample and well appointed accommodation within the hotel for the use and service of the Gentlemen's Concerts.

At the second concert of the Manchester Vocal Society, under the direction of Dr. Henry Watson, given on December 20, the programme included Sir F. Bridge's 'The Cradle of Christ'; Gade's cantata, 'Christmas Eve'; and, for the first time, a chorus by Dr. Watson—'Hail, gentle Muse.'

Mr. Adolph Schloesser has recently contributed some informing articles on English music and musicians to the *Musikalische Rundschau*, a journal published at Munich.

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MUSIC IN NEWCASTLE AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

Special interest attended the performance of Dr. Walford Davies's 'Everyman,' on December 6, by the Newcastle and Gateshead Choral Union and the Hallé Orchestra, under the able direction of Mr. J. M. Preston. This noble, impressive work received a careful interpretation, the beautiful tone and mobility of expression exhibited by the fine chorus being, despite an occasional blemish of inaccuracy, the noteworthy feature of the occasion. Mr. H. Lane Wilson sang with great finish and conviction the part of Everyman; the other soloists were Miss Gleeson-White, Madame Kirkby Lunn, and Mr. Gregory Hast. Schubert's 'Song of Miriam,' Saint-Saëns's 'La Fiancée du Timbalier' (Madame Kirkby Lunn) and Mendelssohn's 'Ruy Blas' overture completed the programme.

The Philharmonic Society on the following evening gave Mendelssohn's 'Hymn of Praise,' and introduced Dr. Cowen's 'John Gilpin' to a Newcastle audience. The choir did not quite maintain the reputation it established last season, although it exhibited much merit. Mr. George Dodds conducted, and the soloists were Miss Eva Rich, Miss Agnes Winter, and Mr. Webster Millar. On December 8 the new Catholic Choral Society gave at its second concert a rendering of Gounod's 'Messe Solennelle,' which was vigorous, confident, and accurate, but which somewhat lacked reverence. Mr. N. Brown, the organist of the Catholic Cathedral, furnished the organ accompaniments, and Mr. E. J. Rogers, the veteran musical director of the Type Theatre, conducted.

Other choral performances have been Coleridge-Taylor's 'Hiawatha's wedding-feast,' by the Durham Musical Society on December 6 (conductor, Mr. W. Ellis); Cowen's 'John Gilpin' and Bridge's 'Inchcape Rock,' at South Shields, on December 13; Smieton's 'Ariadne,' and Anderton's 'The Norman Baron,' at North Shields, on December 14—both concerts conducted by Mr. M. Fairs.

At the Darlington Choral and Orchestral Societies' concert on December 12 (conductor, Mr. T. Henderson), a novelty was a flute concerto by Wilhelm Popp, played by Mr. W. Arlorn.

On December 18, in the lecture theatre of the Literary and Philosophical Society, Mr. W. H. Hadow lectured upon 'Musical scales and their influence in composition.'

MUSIC IN NORWICH AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The concerts of the Norwich Philharmonic Society and by Mr. Bent's orchestra, referred to in my last letter, have now taken place and both achieved great success. That given by the former took place in St. Andrew's Hall, Norwich, on December 14, the great attraction of the evening being Mr. Mark Hambourg, who made his first appearance in Norwich and played Tchaikovsky's pianoforte Concerto in B flat minor with great success. The band has greatly improved during the last two or three years under Dr. Bates's conductorship, and in addition to accompanying the concerto, played Schumann's Symphony in B flat and the 'Tannhäuser' overture. The Norwich Choral Society, who were associated with the other Society in the concert, sang Mr. Hugh Blair's spirited ballad, 'Trafalgar.'

The concert given by Mr. Arthur Bent's orchestra at the Assembly Rooms, Norwich, on December 7, showed a great advance on previous efforts. The band, composed entirely of strings, consists principally of ladies receiving training under Mr. Bent, assisted by a few gentlemen players. The breadth of tone and precision displayed were very noticeable, and due attention was paid to light and shade. Miss Mary Lefroy and Miss Carter played the solo parts in Bach's Concerto for two violins and orchestra, and the other selections given by the band were Tchaikovsky's 'Serenade' for strings, played with spirit, Grieg's 'Nordische Weisen,' and Dvorák's 'Notturmo' (Op. 40). Miss Alice Rix Spelman and Mr. Knyvet Wilson were the vocalists, and their songs were well received.

The Varmouth Musical Society gave a very interesting concert on December 14, at which Sir Hubert Parry's 'Ode on St. Cecilia's Day' was the principal attraction. Mr. Haydon

Hare conducted, and it is satisfactory to note the progress which the Society has made under his direction. Miss Stanley Lucas and Mr. Ranaow were the soloists. Included in the programme of the second part were two songs by the conductor, Mr. Hare, which were received with acclamation.

There was a very large audience at the Popular Concert held at St. Andrew's Hall on December 16, being the concluding one of the first half of the season, when the audience numbered upwards of 1,000 persons. Mr. Joseph Reed (of Cambridge) was the vocalist, and Miss Diana Cator played violin solos by Sir Hubert Parry and Hubay, and about eighty members of the Norwich Festival Choir sang some of Dr. Bunnett's carols.

MUSIC IN NOTTINGHAM AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The Grantham Philharmonic Society opened its season on November 28 with a performance of Handel's 'Samson.' The solos were entrusted to Miss Winifred Siddons, Miss Emily Owen, Mr. Harry Stubbs, and Mr. E. W. Jones. Mr. H. P. Dickenson directed a very efficient chorus and orchestra.

The first orchestral concert of the Nottingham Sacred Harmonic Society took place on November 30. The programme opened with a very good performance of the 'Oberon' overture, and included Schumann's Symphony in B flat, Elgar's 'Three Bavarian Dances,' and Wagner's 'Kaiser' March. The performance was a decided success; the band did good work throughout, and great credit is due to Mr. Allen Gill, the conductor. Mr. Lyell Taylor, as solo violinist, gave a good performance of Beethoven's 'Romance' in G. Miss Lillie Wormald, a very capable vocalist, was heard at her best in the 'Couplets du Mysoli' (David), and she was well supported by Mr. F. Warren's flute obligato.

Mr. Arthur Richards gave his first orchestral concert of this season on December 9. The programme included Sullivan's 'In Memoriam' overture, Grieg's suite, 'Sigurd Jorsalfar,' and Handel's organ Concerto No. 2. Mr. Herbert Richards's work on the solo instrument in the last-named work being particularly good. Mr. Charles Keywood was the vocalist, and Mr. Eric Coates (viola) the instrumental soloist. Miss Edith Burgis led the orchestra, and Mr. Richards conducted with care and precision.

The West Bridgford Choral Society gave Stanford's 'Revenge' on December 12. The vocal soloists were Mrs. Gertrude Addison and Mr. Thomas Spencer, and Mr. Edwin Thorpe played some violoncello solos. In the absence of Mr. J. B. Lyddon through illness, the concert was ably conducted by Mr. F. Marshall Ward.

The Gedling Choral Society opened its season on December 14 with Mendelssohn's 95th Psalm ('O come let us worship') and 'Hear my prayer.' The latter received a good rendering from both the soloist (Mrs. Cooke) and the chorus. The choir also did well in the 'Bridal Chorus' ('Lohengrin') and 'Hail, bright abode' ('Tannhäuser').

MUSIC IN OXFORD.

(FROM OUR OWN CORRESPONDENT.)

The first important event of general musical interest this term was a Nelson concert, given in the Town Hall on November 1 by the combined forces of the Choral and Philharmonic Society with the Bach Choir, under the able conductorship of Dr. Allen. The works chosen were Brahms's 'Begräbnisgesang' (Op. 13) and the same composer's 'Requiem.' Chorus and orchestra from first to last worked admirably. The soloists were Miss Fillunger and Mr. McInnes; a special word of praise should be awarded to the latter vocalist for his excellent singing.

On November 15, in the Sheldonian Theatre, the professor of music, Sir Hubert Parry, gave a capital lecture on 'The sphere of temperament' to a large and keenly appreciative audience. Illustrations, which included some very characteristic folk-tunes of Sweden, Russia, Roumania, Scotland and Wales, were given by Miss Vera Williams and other students of the Royal College of Music.

In the Town Hall, on November 28, the Oxford Gleemen (numbering between sixty and seventy voices), under their conductor, Mr. Wilsdon, gave a thoroughly excellent concert, the programme being of quite remarkable interest, including as it did Brahms's 'Rinaldo' and Schumann's 'Luck of Edenhall,' with orchestral accompaniment, together with Beethoven's eighth symphony. 'Rinaldo,' I am told, was given here some score of years since by the Christ Church Society with, of course, a small chorus, a pianoforte and harmonium sufficing in those days for the accompaniment. A peculiar interest, especially for Oxford-folk, centres around the Schumann work, to which attention is called in an 'Occasional Note' on page 26. The performance of the gleemen was on the whole admirable, while the soloists, Messrs. Reed and Higley, are deserving of all praise.

Two days later, in the same building, under the auspices of the Musical Club, the Kruse Quartet (with the assistance of Mr. C. Draper as clarinetist and Dr. Walker as pianist) gave a chamber concert. The programme opened with Mozart's clarinet Quintet in A (Köchel, 581), and Brahms's Sonata in F minor (Op. 120, No. 1) for pianoforte and clarinet was capitally rendered by Dr. Walker and Mr. Draper. Herr Kruse played Bach's violin Concerto in A minor, and the concert concluded with Beethoven's Quartet in C (Op. 59, No. 3). We must not omit to add that the Sunday evening concerts at Balliol College have been continued as usual, under the able direction of Dr. Walker.

MUSIC IN SHEFFIELD AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The last day of November saw an excellent performance of Mackenzie's 'The Dream of Jubal' by the Barnsley St. Cecilia Society. Dr. Coward conducted a thoroughly competent chorus and orchestra. Mr. Charles Fry added one more to his long list of successes in the delivery of the spoken text. The solo music was excellently sung by Miss Gleeson-White and Mr. Henry Brearley. The same district also furnished a creditable performance, at Dodworth, of Bennett's 'Woman of Samaria,' and Mendelssohn's 95th Psalm, under Mr. J. Collins's conductorship. At Beighton, a small but competent choral society 'reported progress' in Stanford's 'The Revenge.' Mr. J. O. Hallfield conducted. The Norton Lees Choral Society in a well-prepared concert performance of 'Maritana,' under Mr. Horace Reynolds, and the Heeley Musical Union in a selection of part-songs directed by Mr. M. Tomlinson, have proved that the suburban choral bodies are contributing to the all-round advance in matters musical.

A host of 'Messiah' performances has crowded the past month. Reference can only be made to the one given by the Sheffield Musical Union, at which, under Dr. Coward's lead, the large and capable choir won fresh successes. The soloists were Miss Evangeline Florence, Madame Dews, Mr. Henry Brearley and Mr. Joseph Lycett.

Interesting orchestral concerts have been given by the Sheffield Amateur Instrumental Society—Haydn's Symphony No. 8 in E flat, and Mendelssohn's pianoforte Concerto in D minor (soloist, Miss Alice Walker)—under the new conductor, Mr. J. Duffell; and by the Sheffield Philharmonic Orchestra, formerly the Brincliffe Musical Society (Dvorák's 'New World' Symphony), conducted by Mr. J. H. Parkes. The Heeley Orchestral Society, which is doing good work under Mr. A. Bagshaw, also gave a pleasant concert.

At the concert of the Sheffield Amateur Musical Society on December 19, Verdi's 'Requiem' was performed for the first time in Sheffield. Under the direction of Mr. Henry J. Wood, a splendidly vivid and picturesque performance of the interesting work was secured. The fine chorus triumphed over the difficulties set before them, singing with all the expressiveness and contrast demanded. The soloists were Miss Perceval Allen, Miss Florence Oliver, Mr. Henry Turnpenney, and Mr. W. A. Peterkin. A competent orchestra had been organized, and under Mr. Wood's training scored marked successes in 'Le Rouet d'Omphale' and the 'Oberon' overture, and the concert terminated with an imposing performance of the choral epilogue from the 'Golden Legend.'

MUSIC IN THE SOUTH-WEST OF ENGLAND.

(FROM OUR OWN CORRESPONDENT.)

In recording the music-makings in this part of the world during the first half of a busy season, the place of honour must, of course, be given to

THE THREE TOWNS.

As usual, the vigorous Guildhall Choir, conducted by the borough organist, Mr. H. Moreton, took the lead, and on October 21, Trafalgar Day, Mr. Hugh Blair's spirited ballad for chorus and orchestra, 'Trafalgar' was performed, the composer being present. The performance by the band (led by Mr. John Pardew) and chorus (numbering 250 voices) was excellent, and the ballad at once gained favour by reason of its straightforward, intelligible character, free from any exaggeration of modern devices. Stanford's 'Last Post' was also sung. The Guildhall Choir has already made a second appearance to give, with the same instrumental company, a performance of 'King Olaf,' with Madame Mary Poole, Mr. Henry Brearley and Mr. Charles Knowles as soloists. The work of the chorus was creditable to all concerned.—Continuing the history of choral music, I have next to mention a concert recital of Gounod's 'Faust,' by Dr. Weekes's Choral and Orchestral Societies, assisted by Mr. Walter Weekes's Plympton Choral Society. Miss Caroline Hatchard and Mr. Robert Radford, in the rôles of Margarita and Mephistopheles respectively, delighted the audiences. Madame Orlando Morgan, Mr. Gwilym Richards and Mr. Arthur Walenn sang the other principal parts.—A new society, the 'Emmanuel,' which intends to devote itself entirely to sacred music, has grown, under the direction of Mr. Reginald Waddy, out of the augmented choir of the parish church in the northern suburb of Plymouth; and on December 13 made its first independent appearance, acquitting itself creditably in a first performance (in Plymouth) of J. H. Maunders's cantata, 'A song of thanksgiving,' the solo parts being sung by members of the choir.—A week's highly successful run of 'Patience' was attained in the Plymouth Theatre Royal from October 30 to November 4 by the Plymouth Amateur Operatic Society (conducted by Mr. R. Ball), who will be tempted to undertake an opera somewhat more ambitious next year. The principals were Madame Mary Poole, Mr. Percy Lynch, and Mr. Claud Grigg.

Turning now to matters instrumental, I have first to chronicle the debut of a lady violinist, Miss Helen Sealy, who, on November 9, under the auspices of the Royal Artillery Band, gave an interpretation of the 4th Concerto (D minor, Op. 31) of Vieuxtemps, giving proof of infallible technique and impassioned and eloquent interpretation. The band, conducted by Mr. R. G. Evans, excellently played Schubert's 'Unfinished' B minor Symphony.

Two concerts have taken place of the twelfth series of Mr. Frank Winterbottom's symphony performances at Stonehouse. Tchaikovsky's 4th Symphony was played on November 24; Cowen's 'Scandinavian' was also introduced to the district on the same occasion—its first movement only—two more being given at the second concert, on December 15. Another novelty was Goetz's beautiful Symphony in F, and at the same concert the first performance was given of a new concert-overture, 'May Day' (Op. 38), by F. W. Moreton. Conspicuously programmatic, it displayed skill in orchestration and production of original effects.

OTHER DEVONSHIRE TOWNS.

Exeter offers little material for remark, the only local event being a week's occupation, beginning December 4, of the theatre by the Exeter Amateur Operatic Society with 'H.M.S. Pinafore.' The principals were Miss Adelaide Bayley and Miss Winifred Balchin, Mr. Charles Bartlett and Mr. Robert Courtney. On November 30 the Newton Abbot Choral Society acquitted itself well in Mendelssohn's 'Hymn of Praise,' with the Hon. Mrs. Julian Clifford and Mr. Albert Collings as principals. Mr. W. J. Bown conducted. A newly-formed society at Revelstoke gave a miscellaneous concert on December 6, directed by Miss E. M. Reade. On December 7 the Association of Church Choirs and the Deaneries of Moreton and Totnes

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held its annual festival at Moretonhampstead, the following seven choirs participating—Moretonhampstead, Ashburton, Chagford, Kingsteignton, Newton Abbot, Chudleigh, and North Bovey, making a total of 170 voices, conducted by Mr. W. J. Bown, with Mr. Harold O. Jones, of Ashburton, at the organ.

CORNISH TOWNS.

The societies at Truro and Falmouth, according to custom, wisely combined their efforts under the baton of Mr. Herbert Sanders, and on November 27 and 28 respectively gave a performance in each town of 'Hiawatha's wedding feast,' with a miscellaneous selection. The soloists were Mrs. Pendarves Hockin and Mr. Henry Brearley.—The small society conducted at St. Badaux by Mr. B. Barnicott is, both in its choral and orchestral sections, making good progress, and the rendering given of 'Joan of Arc' on December 6 was an advance on all previous performances. Miss Nellie Ellis, Mr. John Gill and Mr. G. S. Meadows were the soloists.—Though, beyond taking its place on December 13 in the long programme of the 'Messiah' performances of the season, the industrious though small society at Torpoint has not attracted attention, it so far deserves mention, for not only does it hold its own (conducted by Mr. Arthur Greet) in spite of the difficulties consequent on its isolated, 'across the water' situation, but it keeps alive in the little town a discriminative taste and genuine love of the art.—A concert performance of 'The Bohemian girl' was given on December 14 by the Camborne Choral Society, assisted by Madame Mary Poole, Mr. Will Foster, Mr. A. E. Old and Mr. Harry Smith. Mr. H. V. Pearce conducted a performance which evoked enthusiastic applause.

MUSIC IN YORKSHIRE.

(FROM OUR OWN CORRESPONDENT.)

LEEDS.

Though there has been a good deal of music-making at Leeds during the past month, there has been little of general interest. Two orchestral concerts, though good of their kind, presented no features that were not familiar. At the subscription concert on November 29, Dr. Richter conducted a programme of Beethoven and Wagner which was most enjoyable in itself, and was of course peculiarly well suited to display his powers to the utmost advantage, but consisted of things that he has made thrice familiar to the British public. It ended with the 'Eroica' Symphony, by way of celebrating the centenary of its first performance. The Municipal Orchestra, which deserves so well of the Leeds public, gave a Tchaikovsky programme on December 9, when Mr. Fricker conducted performances of the 'Pathetic' Symphony, the 'Capriccio Italien,' 'Casse Noisette' Suite and the 'Marche Slave,' that reflected much credit on the excellent orchestra he has got together. It is a great privilege for the people of Leeds that they should be able to hear such a programme, adequately rendered, at prices ranging from 2d. to 1s. Mr. Dillon Shallard was the vocalist on this occasion. The Municipal concert on November 25 was of chamber music, Schubert's Octet and Beethoven's Septet being given with as much effect as is possible in a hall twice as large as it should be for chamber music. Mr. Harold Mason contributed pianoforte solos and Mrs. F. K. Ryder sang. One of the most enjoyable concerts of the month has been the Bohemian chamber concert on December 13. The quartet, Messrs. Elliott, Wright, Moxon and Bolton, are rapidly acquiring a really good ensemble, and they played Brahms's B flat Quartet and Volkmann's G minor quartet with spirit and clearness, while a charming Duet in B flat by Mozart for violin and viola (Köchel, 424) proved exceptionally interesting, and more effective than might have been expected from such a combination. On November 21 the Leeds Teachers' Choral Society attempted a rather ambitious programme, Parry's 'Ode on St. Cecilia's Day' and Stanford's 'Phaëdrig Crohoore' being the two choral works given, and though the chorus was rather too unevenly balanced to be quite effective, a creditable performance was given under Mr. Jer. Stone's conducting. Miss E. Talbot and Mr. H. Varley were the principals. A Leeds musical evening on November 28 presented only

one feature to distinguish it from the ordinary ballad concert, an accompanied recitation of Jean Ingelow's 'High tide on the coast of Lincolnshire,' the pianoforte part being written by Mr. F. Sant Angelo in artistic and appropriate style. It was played by the composer, the reciter being Mr. J. B. Crossley. 'Elijah' was given by the Armley Choral Society, of which Mr. H. H. Pickard is conductor, on November 28, and on the same day another suburban society, the New Leeds Choral Society, gave a performance of Hamish MacCunn's 'Lay of the last Minstrel,' Mr. H. M. Turton conducting.

OTHER TOWNS.

At Bradford, on December 15, Dr. Cowen conducted a choral programme which included a selection from Handel's 'Acis and Galatea,' Brahms's beautiful Rhapsody for contralto solo (Miss Ada Crossley) and male-voice chorus, Parry's 'Blest pair of sirens,' and Cowen's 'John Gilpin.' The other principals were Messrs. Evan Williams and Herbert Brown, and the performances were characterized by much brilliance. The Bradford Permanent Orchestra, on November 25, gave, with the help of the Festival Choral Society, a mixed programme of orchestral and choral music by British composers, under Mr. Allen Gill's direction. Compositions by Stanford ('The Revenge'), Cowen, Elgar and German were included, together with examples of local art in the shape of Mr. J. Weston Nicholl's 'Bavarian Eclogue,' and a suite by Mr. Haydn Wood.

Huddersfield has been busy of late, though it cannot be said that the interest of recent concerts has been very marked. The Philharmonic Society gave one of its popular Saturday evening concerts on December 2, when three of Beethoven's compositions were interspersed with light music. Beethoven's violin Concerto, with Mr. T. H. Clay as soloist, was the central feature of the concert, which was conducted by Mr. Ibeson. On December 5 the Glee and Madrigal Society, under Mr. J. W. Armitage, gave a concert. The singing of the chorus was excellent, but the music was on the whole undistinguished, the chief exception being C. H. Lloyd's 'Rosy dawn,' which was admirably sung, and proved to be very enjoyable. The Lockwood and District Choral Society, under the direction of Dr. A. Eaglefield Hull, gave a creditable performance of Mackenzie's 'Dream of Jubal,' on December 4, at the Mechanics' Institute. The solo vocalists were Miss Emily Cox and Mr. Walter Lawley, and Mr. Charles Fry again appeared as reciter.

The Halifax Choral Society gave, on November 23, a refined and sympathetic performance of Brahms's 'German Requiem,' under Mr. F. de G. English. The chorus sang the difficult music with marked intelligence and praiseworthy accuracy, and the solos were sung most artistically by Miss Evangeline Florence and Mr. Frederic Austin. On December 6 the Keighley Orchestral Society, under Mr. J. B. Summerscales, played a new suite, 'Idylls of Spring,' by Mr. F. Davidson, a local composer. Beethoven's 7th Symphony was the principal feature of the programme. On the same date the Cleckheaton Philharmonic Society gave 'Elijah,' Mr. W. H. Wright conducting a satisfactory performance. Molique's 'Abraham' is not often heard of now, but the Pudsey Choral Union gave it, for the third time, on November 27, under Mr. H. H. Pickard. The first and third portions of Coleridge-Taylor's 'Hiawatha' were sung with admirable spirit and verve by the Morley Choral Society, under Mr. Fricker's conductorship, on December 7, and on the same occasion Schumann's pianoforte Concerto was played with refinement and sympathy by Mr. Herbert Johnson, a gifted young pianist of the town. At one of the Wakefield chamber concerts, on December 19, Miss Agnes Nicholls gave a delightful vocal recital, with the aid of Mr. S. Liddle as accompanist.

The York Symphony Orchestra, which has under Mr. Noble's guidance made such a notable advance, attempted no less exacting a work than Beethoven's 7th Symphony on November 23, and got through its task with credit. The York Musical Society's chorus has afforded a wholesome example to other societies in submitting to a weeding-out process. With the assistance of Mr. Fricker, of Leeds, the less efficient members have been eliminated, and to judge from the singing of the purged chorus in Coleridge-Taylor's 'Hiawatha's wedding feast' and

'The death of Minnehaha,' on December 12, the part is, in this case, 'greater than the whole,' for a very clean and bright performance has to be recorded, on which Mr. Noble may be congratulated. The principals were Miss Helen Jaxon, Mr. A. Heather, and Mr. Coleman. That the 'Wedding feast' has not yet lost its popularity is evidenced by the fact that yet another performance has to be mentioned, that given by the Hull Vocal Society on November 21, when it was coupled with Elgar's 'Black Knight.' Dr. G. H. Smith was the conductor. On December 1, the Hull Philharmonic Society, which Mr. J. W. Hudson conducts, gave an interesting programme, including Beethoven's 8th Symphony, and Mr. Patman's very clever 'Cinderella' tone-poem.

The Harrogate Choral Society gave Sullivan's 'Golden Legend,' under Mr. C. L. Naylor, on December 1, with Madame Emily Squire, Miss Lilian Payne, and Messrs. Brearley and Knowles as principals. A short Handel selection completed the programme. The ability of Dr. Ely as both composer and conductor was in evidence at the concert of the Scarborough Philharmonic Society on December 4, when, in addition to Elgar's 'King Olaf,' a choral work by Dr. Ely, a setting for chorus and orchestra of Longfellow's 'Spanish Jew's tale,' was performed with distinct success. It is a clever composition, making a well-considered effort to give point to the text, and the orchestra is handled with freedom and varied effect. The chorus, though not a very well-balanced body, sang well.

On December 12, the Pontefract Choral Society, of which Mr. R. B. Walker is the conductor, gave the first and second parts of 'The Creation,' together with Parry's 'Blest pair of sirens.' The principals were Miss Lillie Wormald, Mr. Webster Millar and Mr. Herbert Brown.

Foreign Notes.

ATHENS.

Sir Edward Elgar's 'Cockaigne' overture is included in the list of works to be performed this winter at the symphonic concerts given by the Conservatoire.

BERLIN.

It is evident that in Hofkapellmeister Carl Pohl, of Stuttgart, Germany possesses yet another conductor of genius who can sway both orchestra and audience with the force of a master-mind. The united Wagner Societies of Berlin and Potsdam had invited Mr. Pohl to conduct their last concert, when, with a programme including Anton Bruckner's gigantic B flat Symphony (No. 5) and the 'Meistersinger' and 'Tannhäuser' overtures, he created such enthusiasm as has rarely been witnessed here after orchestral performances. Two new works by Ludwig Hess were given for the first time, viz., a scena for tenor solo and orchestra 'Huss's dungeon' and a symphonic poem 'The Queen of Heaven surrounded by music-making angels,' after a picture by Hans Memling in the Antwerp Museum. Herr Hess, who is a vocalist by profession, sang his elaborate scena on this occasion. A young Scots pianist, Miss Jeannie Buchanan, displayed no mean talent in her concert given with the Philharmonic Orchestra under Herr Xaver Scharwenka. Her programme comprised three such difficult works as Beethoven's and Liszt's Concertos in E flat and Xaver Scharwenka's in C minor. Madame Teresa Carreño produced an English novelty at her concert with the Philharmonic Orchestra. This was a Concertstück by Dr. F. H. Cowen, a melodious, beautifully-written and effective work with which the brilliant pianist scored a great success. Dr. Edward MacDowell's 2nd Concerto, and Liszt's Hungarian Fantasia were also included in her programme. The Philharmonic Choir, under Germany's most eminent choir-trainer, Prof. Siegfried Ochs, gave what must be considered the finest performance of Beethoven's Missa Solemnis that has ever been heard in the German capital. The chorus was virtually beyond criticism, and well it might have been, seeing that Prof. Ochs had devoted two years' training to this stupendous work! The concert of the Royal Opera Choir, under Felix Weingartner, was devoted to Berlioz's 'Childhood of Christ' and Beethoven's 'Mount of Olives,' two works that are very rarely performed in Germany. The Singakademie, under Prof. Georg Schumann, gave a Brahms' concert, which included the 'Funeral song' for

chorus, strings and brass (Op. 13), 'The song of the fates,' 'Nenie' and the 'Requiem.' The fourth Philharmonic Concert, under Arthur Nikisch's direction, was devoted to Beethoven—the 'Fidelio' and 'Leonore' (No. 3) overtures, the C minor Symphony, and the G major pianoforte Concerto, the solo part in the last-named, superbly played by Eugen d'Albert, completed the scheme.

A new opera-house, Die Komische Oper, was opened on November 17. As its name implies, the building is to be devoted to light, but not necessarily comic, opera. The director is Herr Hans Gregor, and Offenbach's 'Contes d'Hoffmann' was the first work to cater for the Berliners' taste in serious 'light' music.

BIELEFELD.

Felix Weingartner gave a concert of his own compositions here on December 1 at the Municipal Theatre, and was greeted with the utmost enthusiasm. The programme included the E flat Symphony, 'King Lear' overture, a Serenade for strings, and six songs with orchestral accompaniment, of which three were quite new and performed for the first time. Dr. Ludwig Willner declaimed them superbly and had to repeat one entitled 'Erdriese.'

BREMEN.

'Zenobia,' a grand opera in three acts by an American composer, Mr. Louis Adolphe Coerne, was produced at the Stadttheater on December 1. The work was very warmly welcomed, and may be voted a genuine success. A pupil of Rheinberger, Mr. Coerne was born at Newark, New Jersey, in 1870.

BRUSSELS.

Gluck's 'Armida' was performed for the first time at the Monnaie Theatre on November 7. The interpretation made a deep impression, in which the effect of the splendid music was greatly heightened by the truly remarkable *mise en scène*, no less than by the efforts of the leading artists: Madame Litvinne (Armida), Mlle. Bourgeois (the Fury of Hate), M. Lafitte (Rinaldo), and M. Bourbon (Hidrastr). 'Armida' had not been heard in Brussels since the year 1823. A new symphony, entitled 'Belgica,' by M. Albert Dupuis, was produced by M. Eugène Ysaÿe at his Alhambra concert of November 19, but without any remarkable success. On the other hand, an orchestral rhapsody by M. Vreuls, also played for the first time, was greatly relished. M. Claude Debussy's newest work, 'La mer, trois esquisses symphoniques,' introduced at the Concert Populaire of December 3 by M. Sylvain Dupuis, left the audience more bewildered than impressed. Mr. Fritz Delius's symphonic poem, 'Paris, a nightpiece,' was included in the same programme, and well received. Some of the local papers hailed Mr. Delius a Canadian composer!

COLOGNE.

Mr. Isidore de Lara's opera 'Messalina' was performed on December 2 at the New Theatre for the first time in Germany, and met with a very friendly reception. Herr Otto Lohse conducted, and secured an excellent interpretation of the work.

CREZFELD.

Sir Edward Elgar's 'Dream of Gerontius' has found its way to this music-loving town of ribbons and ties. On November 22, Prof. Müller Reuter conducted a most impressive performance with infectious enthusiasm. The choir was remarkably well balanced, and sang with rare intelligence and feeling. Dr. Ludwig Willner as Gerontius repeated his success at the two Düsseldorf performances of 1901 and 1902.

DESSAU.

'Totentanz' (Dance of Death) is the cheerful title of a new opera produced at the Court Theatre on December 5. The composer is Josef Reiter, who has already made a name on the Continent, and especially in Vienna, as a musician of undoubted gifts. The libretto deals with the German legend of the town-piper of Neisse, who with his piping leads the inhabitants of the Silesian town to dance and death alike, and proves himself the 'superior spirit' who interferes in, and settles the municipal and family quarrels of, the good but intellectually less endowed burghers. Herr Reiter has sufficiently impressed certain sections of the Vienna musical public to warrant their founding a 'Josef Reiter Society,' which is about to publish the vocal score at its own expense. Lucky Mr. Reiter!

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LEIPZIG.

Herr Max Reger gave a concert entirely of his own compositions on November 19, when both his great sets of Variations—for pianoforte solo on a theme by Bach (Op. 81), and for two pianofortes, four hands, on a theme by Beethoven (Op. 86)—as well as the *Pièces Pittoresques* for pianoforte duet (Op. 34), and a number of songs, were greatly appreciated by a very friendly audience.

—Max Pauer played the whole of Brahms's pianoforte sonatas at his recital on the same day and in the following order, viz., in F sharp minor (Op. 2), in F minor (Op. 5), and in C major (Op. 1). Leipzig is the centre of the Brahms cult in Germany, and such a programme as Herr Pauer's should have satisfied even the most ravenous appetite for the great master's music. —Professor Ferdinand Thieriot, with the assistance of the Winderstein Orchestra, gave a concert of his own compositions on November 20, when a new symphony (No. 3, in C major), an overture 'Dionysia,' and a concerto for two pianofortes and orchestra (Op. 77) were performed. —At the seventh Gewandhaus concert, on November 30, Arthur Nikisch conducted Elgar's 'Enigma' Variations, and by means of a most brilliant performance helped the work to an emphatic success. —On December 3 a one-act opera, founded on Tennyson's 'Enoch Arden,' and composed by a young Hungarian, Herr Rudolf Raimann, was given for the first time in Germany at the new theatre.

MILAN.

'Giovanni Galluresse' is the title of a three-act opera by a young composer, Signor Montemezzi, produced at the Dal Verme Theatre on November 12. It was the composer's first attempt at opera, and the performance proved it to be a successful one.

PARIS.

The very successful production of 'Miarka,' a musical comedy in four acts by M. Jean Richepin, with music by M. Alexandre Georges, at the Opéra-Comique on November 7, deserves to be chronicled. The work is virtually written round a cycle of lyrics from M. Richepin's novel, 'Miarka, la fille à l'ourse,' which M. Georges composed fifteen years ago. These chansons have since then enjoyed well-deserved success, and they were chiefly instrumental in deciding the good fortune of the new opera. Mesdames Marguerite Carré, Heglon and Pierron, and MM. Jean Périer, Cazeneuve, and Huberdeau interpreted the chief characters to the manifest satisfaction of the enthusiastic first-night audience.

—Beethoven's music to 'The Ruins of Athens,' which had not been heard in Paris for many years, was revived by M. Colonne at his concert on November 19. On the same occasion Herr Burgstaller sang Beethoven's song-cycle, 'An die entfernte Geliebte.' —At the *Lamoureux* concert of November 26, M. Chevillard conducted Balakirev's symphonic poem 'Russia,' while at the succeeding concert (December 3) he introduced a new symphonic poem, 'Quasimodo,' by a young composer, M. Fr. Casadesus, and revived Mendelssohn's 'Reformation' symphony. —Another new symphonic poem, 'La mort de Chénier,' by M. E. Cools, was produced at the third Clémendh concert at the Théâtre Molière, and a novelty—one that set the critics by the ears—was the 'Deuxième poème lyrique sur le Livre de Job,' by M. Henri Rabaud, launched upon a more or less doubtful career at the Colonne concert of December 3. M. Rabaud composed an oratorio, 'Job,' in 1900, wherefore the present title 'second lyric poem.' He has set a selection from M. Ernest Renan's translation of one of the most wonderful books in the Old Testament for baritone solo and orchestra, and the result is somewhat wild and weird, to say the least.

PRAGUE.

Eugen d'Albert's new musical comedy, 'Flauto solo,' was produced at the German Theatre on November 12, and achieved an immediate success. The libretto is by Hans von Wolzogen, of 'Ring' and 'Parsifal' *Leitfaden* fame. —Another musical comedy, 'Zierpuppen,' the libretto after Molière's 'Les précieuses ridicules,' was brought to its successful first hearing on November 15 at the same theatre. The composer is Dr. Anselm Götzl.

WIESBADEN.

Dr. Otto Neitzel, the famous critic of the *Cologne Gazette*, pianist, lecturer, librettist and composer, is rapidly coming to the front as one of the musicians with whom musical

history may have to reckon. His latest work, 'Die Barbarina'—produced at the local Royal Court Theatre on November 15—seems also his best. Both libretto (by the composer himself) and music are interesting in no ordinary degree, and the success of the first performance was never in doubt. As in the case of d'Albert's opera, 'Flauto solo,' the characters include Prussia's greatest King, Frederic II., though in Neitzel's work the monarch's is only a dumb show and flute-playing rôle. The postlude—the opera is in three acts with a postlude—in which an original composition (a Siciliano) by the royal composer is cleverly used, was especially singled out for enthusiastic praise.

Country and Colonial News.

BRIEFLY SUMMARIZED.

ALDEBURGH.—The Saxmundham Choral and Orchestral Society gave a highly creditable performance of Elgar's 'Banner of St. George' on December 15 in the Jubilee Hall. The solo music in the cantata was sung by Miss Fellinor, and Mr. Charles Ganz conducted.

AYLESBURY.—The Vale of Aylesbury Harmonic Society gave its first concert this season on December 12, Elgar's 'The Banner of St. George' forming the main feature of the programme. The band and chorus numbered 80 performers, and the principal vocalists were Mrs. Oscar Seligman, Miss Howard Finch, and the Rev. A. S. Commeline, and the solo violinist was Miss Augusta Horwood. Mr. J. H. Coales conducted.

BANBURY.—The Philharmonic Society gave a performance of Brahms's 'Requiem' at the Theatre Royal on November 28. The choir sang both with spirit and delicacy of expression, and the orchestra was thoroughly efficient. The second part included Bach's Church cantatas 'Sweet comfort, my Jesus cometh' and 'The Lord is my Shepherd.' The solo vocalists were Miss Gertrude Sichel and Mr. Francis Harford. Mr. W. L. Luttman conducted with much care and discretion.

BANGOR (CO. DOWN).—The Harmonic Society, formed last year, gave its first concert of the season on December 8 in the Dufferin Memorial Hall. The chief part of the programme consisted of Dr. F. H. Cowen's 'Rose maiden.' Much credit is due to the painstaking conductor, Mr. Robert Jones, organist of the parish church, for the fine singing of the choir consisting of 100 voices, with Madame Gertrude Drinkwater, Miss J. Langtry, Mr. J. Briggs and Mr. J. F. Newel as solo vocalists. The pianoforte accompaniments were excellently played by Miss May Shepperd, while Mr. Alan Parker gave valuable assistance at the organ.

BLACKBURN.—The first concert this season of the St. Cecilia and Vocal Union took place on November 28 in the Exchange Hall. The choir of over 200 were heard to exceptional advantage in several madrigals and part-songs, including 'My true love hath my heart' (Smart), 'Weary wind of the West' (Elgar), 'Silver swan' (Gibbons), and in Mendelssohn's 'Judge me, O God.' Dr. E. C. Bairstow conducted with care and skill. Madame Ella Hall and Mr. Plunket Greene were the solo vocalists, and Mr. Arthur Catterall solo violin.

BOGNOR.—The fourth annual concert of the Musical Society was held in the Assembly Rooms on November 29, Sir Edward Elgar's cantata 'The Black Knight' being the main feature of interest. A very creditable performance of the work was given by the choir and orchestra, under the able direction of Mr. F. J. W. Crowe. The solo vocalists were Miss Winifred Marwood and Mr. Montague Borwell.

CAPE TOWN.—The Trafalgar centenary festivities included a performance by the combined choral societies at the City Hall on October 30 of Stanford's 'The Revenge,' and Sullivan's *Te Deum*. These works were rendered with full justice by choir and orchestra (led by Mr. Percy Ould), the former singing with great spirit. The solos in the *Te Deum* were admirably sung by Miss Annie Cubitt. Mackenzie's 'Britannia' overture was also played. Dr. Barrow Dowling was an able conductor.

CHELMSFORD.—The Musical Society gave the first concert of its twenty-fourth season on December 5, when Sullivan's 'Golden Legend' was performed. The orchestra was excellent, while the choir sang with refinement and good tone quality. The solo vocalists were Miss Estella Linden, Miss Eleanor Druce, Mr. Alfred Heather, and Mr. Dan Price. Mr. F. R. Frye conducted.

CHICHESTER.—A very fine performance of 'Elijah' marked the fifty-fifth concert of the Musical Society, with Mr. Dalton Baker in the principal part, Miss E. Truscott, Miss L. Parry and Mr. H. Boulderson being the other solo vocalists. There was a full orchestra, and the choir sang with great spirit and good attack. Dr. F. J. Read conducted.

DEVIZES.—Handel's oratorio 'Samson' was given by the Musical Association at their first concert of the season on December 12 in the Corn Exchange. The chorus sang with excellent tone and good attack. The solos were taken by Miss Winifred Thomas, Miss Edith Trout, Mr. J. H. Evers and Mr. Meurig James. Mr. H. H. Baker conducted.

DOVER.—The Choral Union gave an excellent performance of Spohr's 'Last Judgment' and Mendelssohn's 'Hymn of Praise' on December 6. The band and chorus numbered 150 performers, with Mr. E. W. Barclay as principal violin and Mr. F. E. Fletcher at the organ. The solo vocalists were Miss Ethel Lister, Miss Georgina Ormsby, Mr. Henry Turnpenney, and Mr. Foxton Ferguson. Mr. H. J. Taylor conducted.

DUNEDIN (N.Z.).—At the annual competition here in October, five choirs entered for the choir competition. The test-pieces were 'By Babylon's wave,' Gounod, and 'A cradle song,' Smart (unaccompanied). The judge was Mr. A. J. Towsey, of Wanganui. A vast audience assembled, and the singing of the choirs displayed much intelligence. The choir of the First Church of Otago, which gained first prize, consisted of fifty voices, and was conducted by Mr. Jesse Timson, organist and choirmaster of the church.

HOLMFIRTH.—The District Choral Society gave its first concert this season in the Drill Hall on December 14, when Coleridge-Taylor's 'Scenes from the Song of Hiawatha' was given with considerable success. Miss Nellie Teggins, Mr. Walter Lawley, and Mr. W. Riley as solo vocalists were fully capable, and Mr. J. E. Ibeson conducted.

KETERING.—The Choral Society's opening concert this season took place at the Victoria Hall on December 5, Cowen's 'John Gilpin' being the chief feature in the programme, which included Mendelssohn's Psalm, 'Lord, how long wilt Thou forget me?' Sullivan's 'O Glad some Light,' and 'Say, watchman, what of the night,' the madrigals 'Flow, O my tears' (Benet), and 'The Silver Swan' (Gibbons), also Mendelssohn's 'Hebrides' overture. The choir, ably trained by their conductor, Mr. H. G. Gotch, sang with much credit, and the orchestra did excellent work. The soloists were Madame Dews (vocalist) and Mr. A. J. Palmer (violinist), and Miss Edith Palmer was an able accompanist.

KIMBERLEY.—The third concert by the Musical Association took place on November 8, when Coleridge-Taylor's 'Hiawatha's wedding-feast' and a miscellaneous selection were performed. The latter included Eaton Fanning's 'Song of the vikings,' German's 'Henry VIII.' dances, Harford Lloyd's pastoral 'The rosy dawn,' and Mendelssohn's pianoforte Concerto in G minor (solo, Miss Maud Wild). Mr. Sidney H. Rees was the solo vocalist, and Mr. A. H. Ashworth conducted.

LEAMINGTON.—The New Choral Society gave its third subscription concert in the Winter Hall on December 6, the chief feature of the programme being Smart's 'Bride of Dunkerron.' Miss Winifred Marwood, Mr. Charles Saunders, and Mr. Montague Borwell were the solo vocalists, and Mr. H. M. J. Gibbon conducted.

LINCOLN.—The Musical Society gave a successful concert on November 28. The programme included Cowen's 'John Gilpin,' which was warmly appreciated, Stanford's 'Elegiac Ode,' the Bridal Chorus from 'Lohengrin,' and Tchaikovsky's 'Pathetic' Symphony. The choir was particularly good, the quality of tone and distinct enunciation of the words

being very noticeable, and the orchestra, selected mainly from the London Symphony Orchestra and led by Mr. Edward O'Brien, was all that could be desired. The solo vocalists were Miss Helen Jaxon and Mr. Dalton Baker, and Dr. G. J. Bennett ably conducted.

MAIDENHEAD.—The first subscription concert this season by the Philharmonic Society took place in the Town Hall on December 14. The programme included Hiller's 'Song of Victory,' Mendelssohn's 'Judge me, O God,' and the part songs 'Now is the month of maying' (Morley), 'Dawn of day' (Reay), and 'O breathe not his name' (Stanford). Miss Alice Venning was the solo vocalist, and Mr. Edward Mason (violinist). Mr. A. E. Baker conducted.

MARLBOROUGH.—The first concert this season by the Choral Society was given on December 13, under the able direction of Mr. Bambridge. The principal items of interest in the programme were Hugh Blair's choral ballad, 'Trafalgar,' and Sir Charles Stanford's 'Battle of the Baltic.' In both works the choir acquitted themselves with much credit, and were supported by an excellent orchestra. Miss Mildred Jones and Mr. Parker Prior were the soloists, Miss Greenland, pianist, and Miss Mary Hill solo violinist.

MOSELEY.—The Choral Society gave a performance of John Francis Barnett's cantata, 'The building of the ship,' at the Moseley and Balsall Heath Institute, on December 8. The orchestra and choir numbered 120, and the solo vocalists were Misses Ethel Lomax, Hetty Adams, Don Hunt, Mrs. Simpson, Messrs. Ernest Ludlow and Joseph Lewis. The conductor was Mr. W. Berridge-Hicks.

PETERBOROUGH.—The first concert this season of the Peterborough Orchestral Society took place on December 5, when the programme included Mendelssohn's 'Italian' Symphony, the *Andante* from Schubert's Symphony in C, and Beethoven's pianoforte Concerto in C minor, of which Dr. Keeton, the energetic conductor, secured excellent performances. The solo in the concerto was played by Dr. Keeton, his place at the conductor's desk being taken by his old pupil, Mr. A. E. Armstrong. Dr. Keeton gave an excellent rendering of the solo part, its various points of interest being well brought out. Miss Dora Stott (a member of the Society) played two violin solos in very good style, and Mr. J. W. Vesey played Dr. C. H. Lloyd's 'Duo Concertante' for clarinet and pianoforte with excellent tone and expression. The Cathedral Glee Singers (a male-voice quartet) sang two glees, with excellent expression and ensemble.—The Peterborough Choral Union gave Mendelssohn's 'Elijah' at their first concert on December 12. Dr. Keeton, the cathedral organist, conducting. The chorus, numbering eighty-eight voices, sang with good attack and expression. The accompaniments were well played by the orchestra of forty performers, largely composed of amateurs. The soloists were Miss Estella Linden, Miss Ella Rushforth, Mr. Joseph Reed (of Cambridge), and Mr. James B. Smith, of the cathedral choir. Dr. Keeton is to be congratulated upon an excellent rendering by his forces.

PORTSMOUTH.—The Philharmonic Society opened its season at the Town Hall, on November 30, with Handel's 'Samson.' There was a complete orchestra and large chorus, conducted by Mr. Monk Gould, and the solo vocalists were Madame Emily Squire, Miss Mabel Braine, Mr. Charles Saunders, and Mr. Charles Knowles.

READING.—The Orpheus Society gave a successful concert on November 29, which included the following part-music: 'Music all powerful' (Walmisley), 'Father of heroes' (Callcott), 'To be gazing' (Stevens), 'I prythe send me' (Stainer), and 'Phoebe' (Bridge).—The Reading Philharmonic Society opened its season in the Town Hall, on December 13, with Berlioz's 'Childhood of Christ' and Bach's cantata 'Sing to the Lord.' A good performance was given, with Miss Winifred Marwood, Miss May Hawker, Mr. Vivian Bennetts, Mr. F. Randalow, and Mr. Montague Borwell as principal vocalists. Dr. F. J. Read conducted both concerts.

ST. ALBANS.—The first concert this season by the Philharmonic Society took place at the County Hall on December 6. The principal work was Cowen's 'Rose maiden,' in which the choir especially achieved distinction.

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The solo vocalists were Miss Agnes Walker, Miss Mabel Slade, Mr. W. D. Vincent and Mr. Henry Sunman, and Mr. William Bent conducted.

SEVENOAKS.—The St. John's Choral Society opened its eighth season on December 13, when Mendelssohn's 'Elijah' was performed in the Club Hall by a chorus and orchestra of 130 performers. The solo vocalists were Miss Mildred Evans, Miss Bessie Grant, Mr. Merlin Davies, Mr. Meurig James, all of whom gave an excellent interpretation of their respective parts. Mr. A. G. Whitehead, of Southsea, led the orchestra, and the conductor was Mr. W. A. Taylor.

SLOUGH.—The Choral Society gave a concert in the Public Hall on December 13, when the principal items in a miscellaneous programme were Mendelssohn's 'Hear my prayer'; 'Tubal Cain,' ballad for chorus and orchestra, by T. F. Dunhill; Christmas Carol, 'Rest Thee,' by R. F. Martin Akerman (the last two conducted by their respective composers), and Eaton Fanning's 'Song of the vikings.' The orchestra was heard also alone in the entr'acte from Schubert's 'Rosamunde,' and Elgar's 'Pomp and Circumstance' March (No. 1). Miss Lucie Lenoir was solo vocalist and Mr. George Bower conducted.

SUTTON COLDFIELD.—The Choral Society gave a performance of the dramatic cantata 'King Conor' (Joseph H. Adams) on December 14, under the direction of the composer. Mr. James Coleman was the solo vocalist, and there was a small but efficient orchestra.

WALSALL.—The first concert of the season by the Philharmonic Union took place on December 4, when the first half of the programme consisted of Coleridge-Taylor's 'Death of Minnehaha,' the miscellaneous second part including the overture and Prelude to Act 3 'Lohengrin,' the Spinning-chorus, 'Flying Dutchman,' and 'Hail, bright abode,' 'Tannhäuser.' The choir sang with intelligence and precision, and the orchestra acquitted themselves with credit. Miss Evangeline Florence and Mr. Charles Tree were the solo vocalists, and Mr. Amos Keay was a fully-competent conductor.

WEST-LIFF-ON-SEA.—The Philharmonic Society gave a concert on December 9, when they performed Stanford's 'The Revenge,' and Arnot's 'Ballad of Carmilhan,' the former work being especially well rendered, both by choir and orchestra. Mr. Alfred Manby conducted.

WINDSOR.—The Windsor and Eton Choral Society gave their first concert this season on December 11, at the Royal Albert Institute, under the able conductorship of the Rev. B. C. S. Everett. Gade's 'Erl King's daughter' and Parry's 'Blest pair of sirens' were the main features of an attractive and varied programme which included a vigorous setting of 'Sir Patrick Spens' for choir and orchestra by Mr. A. M. Goodhart, conducted by the composer. These works were all excellently rendered, the solo vocalists being Miss Mildred Evans, Mrs. Floud and Mr. Greeves Johnson.

WORCESTER.—At the concert of the Festival Choral Society on December 5, in the Public Hall, the programme consisted of Dr. Walford Davies's successful cantata 'Everyman' and Mr. Hugh Blair's spirited setting of 'Trafalgar.' Choir and orchestra united in an impressive rendering of both works, and among the solo vocalists, Miss Mildred Evans, Miss May Velland, Mr. James Horncastle, and Mr. William Higley, the last-named was conspicuously successful. Mr. Ivor Atkins conducted 'Everyman' and Mr. Blair directed his own work.—The Musical Society gave a concert in the Public Hall on December 12, when a large selection from Handel's 'Jephtha' occupied the greater part of the programme. Choir and orchestra, under the able direction of Mr. W. Mann Dyson, combined in an excellent performance, the orchestra (led by Mr. W. H. Dyson) specially distinguishing themselves. A feature in the second part was a 'Ballade' for strings, composed expressly for the Society by Mr. Julius A. Harrison, a young Birmingham musician, which was well received, and the choir sang with marked success Mr. A. J. Caldicott's part-song 'The Message.' The solo vocalists were Miss Marguerite Gell, Miss Estelle Lermitt, Mr. H. E. Large and Mr. Ernest Davies.

Answers to Correspondents.

W. H. P.—There is all the difference between the time-signatures $\frac{4}{4}$ and $\frac{3}{4}$; but this does not affect your justifiable complaint in regard to *speed*—that in tunes bearing the time-signature $\frac{3}{4}$ and associated with solemn words 'the organist persists in playing them so quickly that the words cannot be expressed.' Such an organist has surely missed his vocation, and the sooner he is replaced by a more consistent 'chief musician' the better.

J. P.—The Church Psalter and Hymn Book, edited by the Rev. William Mercer, was first published in the year 1850. He was then incumbent of St. George's Church, Sheffield. As the pointing of the Psalter portion of the book has long been superseded by other systems, there is no need to discuss its merits or demerits. The term 'drysalter,' as applied to complicated systems of chanting, is an old joke.

ORGANO PLENO.—The correct way in which to set about obtaining a post on the staff of one of the musical papers—preferably a weekly one—as writer of critiques and notices of concerts, recitals, &c., is, we regret to say, unknown to us. At all events it would not be *incorrect* to send specimens of your work to the Editors of the papers you name, both weekly and daily.

J. C. B.—(1) The twenty sonatas by Domenico Scarlatti to which you refer are included in the volume of sixty sonatas issued by Messrs. Breitkopf & Haertel, except No. 20, in G major. There are fingered editions of the sonatas, edited respectively by Tausig, Longo, Czerny, Billow, and Mercan. (2) The other funeral march by Beethoven is the slow movement of the 'Eroica' symphony.

TWM TOMOS.—For double-bass solos, see Introduction and variations on 'Carnaval de Venise' (orchestra or pianoforte accompaniment) and 'Tarantelle' (with pianoforte accompaniment), both by Bottesini. There is a 'Concertstück' (with orchestra) by E. Storch, and solos (with pianoforte accompaniment) by Gouffé, Rätz, and Laska.

H. G.—We have every reason to believe that no one has hymn-tuneized Mendelssohn's 'How beautiful are the feet,' for the simple reason that no setting of those words was made by the composer of 'Elijah.' The air 'But the Lord is mindful of his own' ('St. Paul') has been arranged as an anthem (by Mr. G. A. Löhr), but not, so far as we know, as a hymn-tune.

A GREAT ADMIRER OF PADEREWSKI.—The 'Living Masters of Music Series' is published by Mr. John Lane. The writing of your hero's 'Life' has been assigned to Mr. E. A. Baughan, but so far the actual issue of the book has not been announced. We cannot say 'when Mr. Paderewski will next be playing in London.'

H. R. T.—For part-songs 'in the style of "Blow, ye gentle breezes, blow," with humming accompaniment,' see 'The dawn of song' (E. C. Bairstow) and 'Night' (Gounod) for mixed voices; and 'The image of the rose,' 'Tears of anguish' (both by Reichardt) and 'Annie Laurie' (arranged by Cantor).

KING OF THE MIST.—The mere fact that an Italian gentleman took part in an opera performance at Windsor Castle in the long ago does not qualify him to be a successful teacher of singing. Why not seek the advice of one of your own countrymen? By all means persevere.

F. F. C. C.—As your niece, 'aged 17½,' does not appear to have learned music, it may be advisable for her to attain some elementary knowledge of the art by private lessons before she thinks of studying 'especially singing,' even at a foreign conservatoire.

STRETTO.—A supplemental portrait of Beethoven was issued with THE MUSICAL TIMES of January, 1901, and one (from the bust by Schaller) appeared in the special Beethoven number in December, 1892. A portrait of Bach has not yet been included in the series.

B. P.—Full particulars as to the Mark Hambourg prizes for composition are to be obtained from the donor at 2, Clifton Gardens, Maida Vale, London. Thanks for your 'piece of music' entitled 'By the sea.' May it be borne on the high tide of success and not be left high and dry!

L. G. H.—John Braham died in London, February 17, 1856, and was buried in Kensal Green Cemetery.

CELLIST.—For a few good violoncello solos with piano-forte accompaniment see 'Romance' (Hofmann), 'Andante,' 'Tarantelle' and 'Vieille Chanson' (Hollman), 'Romance sans paroles,' Op. 109 (Mendelssohn), 'Allegretto,' 'Romanza' (Wolstenholme).

G. M.—The metal clarinet by Meyer, of Hanover, concerning which you seek information, is really of no value as a musical instrument. Such instruments were used many years ago, but they were not liked on account of the tone. We have never heard of a reed being made of chestnut wood.

AMATEUR VIOLINIST.—We cannot trace the passage in the B minor Symphony (Schubert) from your rather vague reference: in all such instances the number of the actual bar (or bars) should be given in order to facilitate reference.

W. V.—As used by most composers the terms *ritard* and *rallentando* have practically identical meanings; but some would say that *ritard* means simply a slower speed, yet not necessarily gradually slower.

W. J. M.—You will probably find the help you need in Dr. Shinn's book 'Musical memory and its cultivation' (Vincent, 2s. 6d.).

R. S. M.—A short dictionary of musical terms, edited by Arnold Kennedy (Curwen, 1s.), has phonetic pronunciations of all the foreign words therein given.

A. P.—Sevcik's 'Violin School' is published by Messrs. Bosworth & Co.

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2. Madrigal, 'Sister, awake.' By Thomas Bateson.

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(STABAT MATER)

FOR
SOLI, CHORUS, AND ORCHESTRA

COMPOSED BY
ANTON DVOŘÁK.

(OF 35.)
THE ENGLISH ADAPTATION BY
FRED. J. W. CROWE
(Organist of Chichester Cathedral).

THE ACCOMPANIMENTS ARRANGED FOR THE ORGAN BY
H. ELLIOT BUTTON.

NOTE.

This English version of Dvořák's "Stabat Mater" brings the beauties of the work within the reach of those who, for various reasons, prefer not to use the original Latin. The adaptation avoids the use of any passages of a controversial nature, thus making it available for use in any English place of worship; and, whilst preserving as far as possible the original rhythm, no pains have been spared to make this English version both vocal and practical.

Chichester, 1904.

F. J. W. C.

The accompaniment, while not professing to be purely an organ arrangement (which would necessitate the use of three staves), will, it is hoped, be found useful at the organ and at the same time easily playable on the piano at rehearsals.

Very few suggestions as to stops have been made, but the plain indication of the pedal part throughout the work and of the instrumentation (marked in brackets) will be a useful guide to the organist in his interpretation of this complex score.

H. E. B.

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CHRIST LAY IN DEATH'S DARK PRISON -	<i>Christ lag in Todesbanden.</i>
COME, REDEEMER OF OUR RACE - - -	<i>Nun komm, der Heiden Heiland.</i>
FROM DEPTHS OF WOE I CALL ON THEE	<i>Aus tiefer Noth schrei' ich zu Dir.</i>
GOD GOETH UP WITH SHOUTING - - -	<i>Gott führet auf mit Jauchzen.</i>
GOD SO LOVED THE WORLD - - - - -	<i>Also hat Gott die Welt geliebt.</i>
GOD'S TIME IS THE BEST - - - - -	<i>Gottes Zeit ist die allerbeste Zeit.</i>
HOW BRIGHTLY SHINES - - - - -	<i>Wie schön leuchtet.</i>
IF THOU BUT SUFFREST GOD TO GUIDE THEE	<i>Wer nur den lieben Gott lässt walten.</i>
JESUS, NOW WILL WE PRAISE THEE - -	<i>Jesu, nun sei gepreiset.</i>
JESUS SLEEPS, WHAT HOPE REMAINETH? -	<i>Jesus schläft, was soll ich hoffen?</i>
MY SPIRIT WAS IN HEAVINESS - - - -	<i>Ich hatte viel Bekümmerniss.</i>
O LIGHT EVERLASTING - - - - -	<i>O ewiges Feuer.</i>
O TEACH ME, LORD, MY DAYS TO NUMBER	<i>Wer weiss wie nahe mir mein Ende?</i>
PRAISE OUR GOD WHO REIGNS IN HEAVEN	<i>Lobet Gott in seinen Reichen.</i>
PRAISE THOU THE LORD, JERUSALEM - -	<i>Preise, Jerusalem, den Herrn.</i>
SLEEPERS, WAKE! - - - - -	<i>Wachet auf.</i>
STRIKE, THOU HOUR SO LONG EXPECTED -	<i>Schlage doch.</i>
THE LORD IS A SUN AND SHIELD - - -	<i>Gott, der Herr, ist Sonn' und Schild.</i>
THE LORD IS MY SHEPHERD - - - - -	<i>Der Herr ist mein getreuer Hirt.</i>
THERE IS NOUGHT OF SOUNDNESS IN ALL	
MY BODY - - - - -	<i>Es ist nichts Gesundes an meinem Leibe.</i>
THE SAGES OF SHEBA - - - - -	<i>Sie werden aus Saba Alle kommen.</i>
THOU GUIDE OF ISRAEL - - - - -	<i>Du Hirte Israel, höre.</i>
WHEN WILL GOD RECALL MY SPIRIT? - -	<i>Liebster Gott, wann werd' ich sterben?</i>

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EDWA

Spring. For
Over hill, over
May, sweet Ma
SIX PASTORAL
1. O'er silver
2. Day is da
3. Sing on, s

Te Deum in A
Benedictus in
Jubilate in A.
Magnificat and

Lead me in Th
The Good She
If ye love Me,
I will magnify

EXTREME

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composer, p
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positions. .
North Stag
"Admira
picturesque

Vocal Score

" " "

" " "

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Bar

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PRESS NOTICES.

THE GUARDIAN.

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CHRISTIAN WORLD.

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We do not think that a better hymnal for use in public elementary schools than the present could be wished or hoped for. The editors, it is sufficiently clear, were bound in such a publication to exclude strictly denominational hymns, and to select those only which express the central truths of religion. This they have consistently done throughout, and have at the same time admirably suited the varied collection to the capacities of the young. Such classics as "The spacious firmament on high" (Addison), "Hark! the herald angels sing" (C. Wesley), "Let us with a gladness mind" (Milton), and other more modern hymns, of which the inclusion has been permitted by the Rev. S. Baring-Gould, the Rev. J. Page Hopps, and Miss Betham-Edwards, among other writers; and the prayers at the end of the collection (and chosen on the same principle) for the opening and closing of school, and for certain special occasions, will be found well adapted to their object.

THE SCHOOLMISTRESS.

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BRISTOL TIMES AND MIRROR.

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THE SCOTSMAN.

A useful little compilation for elementary schools. It is handy, well edited, and well printed, and has no particular denominational tendency.

WESTERN MORNING NEWS.

Whoever were the compilers of this book, they have discharged their task very well. The 150 hymns selected express the central truths of the Christian Faith, and with one or two exceptions are just suited to the comprehension of the children for whom the selection is intended. As should be, catholicity is the note of the book; cheek by jowl we find John Bunyan and John Keble; Walsham How and J. Montgomery; T. Kelly and F. W. Faber; J. Page Hopps and R. S. Hawker; C. Wesley and J. M. Neale; Bishop Wordsworth and John Milton; Baring-Gould and Isaac Watts. How's Diamond Jubilee Hymn, "O King of kings" appropriately finds its place, and perhaps Kipling's "Recessional" might have been included also. The short prayers at the end of the book are drawn up on the same broad principle as the hymns, and some special ones are added for "Our Country," "before and after holidays," for times of "dangerous sickness," and for those connected with the school who are in "trouble or sorrow." Altogether the compilation is a model of what such a book should be, and it richly deserves the widest use in the Council schools of the land.

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PRODUCED AT THE SHEFFIELD MUSICAL FESTIVAL, OCTOBER 5, 1905.

ODE TO THE NORTH-EAST WIND

SET FOR CHORUS AND ORCHESTRA

BY

FREDERIC CLIFFE.

VOCAL SCORE, PRICE TWO SHILLINGS.

Tonic Sol-fa, 9d. Full Score, MS.; String Parts, 7s. 6d.; Wind Parts (*in the Press*).

THE TIMES.

Like the poem, the composition is manly, direct, and purely English in style; the composer has made the most of every suggestion in the words, and, among other things, the second number, "Hark, the brave North-Easter!" contains delightful musical allusions to the chase, and is followed by a "nocturne" which may be interpreted as the dreams of the hounds. Fitful passages occur for a moment or two at a time, one a phrase of suave beauty, and the whole might be taken as an orchestral picture of a canine Queen Mab. A charmingly graceful, flowing chorus follows next, in which the four-part female chorus is used with great skill. The last chorus has a broad tune in the manner of a folk-song, and gathers up the chief theme of the "dream" movement.

DAILY TELEGRAPH.

He seems to rejoice in the howl of the nor-easter over a Yorkshire moor, but as an artist he restrains his ecstasy, and so orders the outcome of it that I should not be surprised to find choral societies all over the country taking up the "Ode to the North-East Wind." The composer has a sharp eye for contrasts, and the couplet referring to hounds, "Go and rest to-morrow in your dreams," suggested a nocturne which forms the central episode of the piece. Mr. Cliffe excels in dainty music of this kind, and the effect of the nocturne coming after the turbulent greeting to the wind is wholly charming. That turbulent greeting, by the way, is not wild beyond measure. Everywhere there is a proper restraint in consideration of the intelligible, the orderly, and the beautiful. This, in brief, is a summary of the new work as dictated by my own impressions, and I congratulate Mr. Cliffe upon another festival success in the programme.

MORNING POST.

The music is quite easy to follow; there is a distinct English flavour about it. Now if, on the one hand, composers who seek to be "up-to-date" often become too elaborate and vague, those who seek after clearness of form, and whose aim is to please rather than astonish, run the danger of being accounted old-fashioned, or it may be commonplace. Mr. Cliffe's music is easy to follow at a first hearing, but it is never open to the latter charge. It is distinctly good, and the very ease with which the composer expresses himself makes one overlook much clever workmanship. The picturesque scoring and the grateful writing for the voices will no doubt win popularity for the work.

DAILY NEWS.

It is a robust work, and is certainly well suited to the rhetoric of the poem. . . . Mr. Cliffe, jocund and open though he be in general effect, has been wise enough to strike a deeper note, to lift, as it were, the surface-thought of his feeling out of any sentiment of commonplace. His conception of the south-west wind is altogether delightful, and there is some strong choral work in the finale.

DAILY CHRONICLE.

The work, a short one, which was well performed and given an enthusiastic reception by a large audience, is likely to find general popularity owing to its melodious and forceful themes. It is essentially English, direct, and straightforward in treatment, while containing many happily descriptive passages. It has evidently been written with an eye to popular favour.

YORKSHIRE POST.

It is a work which has both brilliance and charm, and, having regard to the nature of the poem, in which neither mood nor metre is subjected to any material variation, the success of the composer in giving variety of effect is quite remarkable. . . . The whole work has a vigour and a freshness quite in keeping with the subject, and the power which it evidences enhances the surprise one has long felt that Mr. Cliffe has not done more than he has. . . . Mr. Cliffe has done more than turn Kingsley's poem into an effective composition; he has caught its atmosphere admirably. There is the breeziness of the poetry in the music; there is also its distinctively English sentiment; and while he has secured variety he has also given his music coherence.

MORNING LEADER.

Mr. Cliffe writes choral music such as Yorkshire loves—melodious, with well-marked rhythms and solid harmonies, and there is a splendidly healthy, open-air spirit in all which appeals to the North-country imagination. He displays more especially in the nocturne, gifts of fancy which prevent the music from becoming merely boisterous, and the scoring is throughout excellent.

SHEFFIELD DAILY TELEGRAPH.

In his treatment of the lines the composer has adopted a characteristic directness which will without doubt serve to make it immensely popular. It is all very obvious, because the subject makes no call upon subtlety or psychology. The composer has adopted Handel's advice to the amateur composer, when he hung his music out of the window—he has given it "some fresh air." The work teems with tunefulness. If the composer had sat down and, recognising the barrenness of recently issued publishers' lists of novelties, deliberately set about to write a pleasant, easy, and effective work for the market, he could not have succeeded better. It must not be inferred from this that there is anything unworthy or cheap in the "Ode to the North-East Wind." On the contrary, it is full of cleverness, musically to a degree. . . . It may well be prophesied that soon Mr. Cliffe's Ode will go the round of the choral societies.

SHEFFIELD INDEPENDENT.

Mr. Cliffe is a craftsman needing not to be ashamed. He has not given the world anything better than this Ode. It is a work in which the orchestra and the chorus alike delight. He thrills and he enthralls by his musical portrayal of his text. There is a feeling of the presence of icebergs as he sings of the black north-easter, and there is the reflex of the pride of the parson-poet in the doings of our conquering fashions who sailed over seas. There is most grateful music for every voice. That assigned to the ladies' voices is of the most captivating and entrancing, while that for his men's voices has the true manly ring in it, something of the salt spray, and of the field sports which have done so much in making England mistress of the seas. He must be an alien who did not feel proud of the setting of the last stanza of the Ode, who did not feel his bracing effect as the men and women of Hallamshire gave it full-larynxed utterance—"Blow, thou wind of God." The instrumental workmanship is not less delightful than the vocal. Mr. Cliffe uses the full orchestra in the manner of the mature music-maker. . . . Whatever may be the future of works heard during the Festival, "The Ode to the North-East Wind" will have a long and popular survival.

LEEDS MERCURY.

The difficulty for a composer undertaking to set the lines was their lack of variety in idea and treatment, but Mr. Cliffe has provided a point of repose by introducing an instrumental Nocturne hinting of dreams and the subdued echoes of the hunt. The rest consists of strong, vigorous, and simple choral writing, full of picturesque and even dramatic effects, such as the Sheffield chorus love. It is a thoroughly successful little work, which will undoubtedly add to the composer's repute.

YORKSHIRE DAILY OBSERVER.

It is English music to the core, one may say, looking to the age in which we live. I do not know whether Mr. Cliffe would feel altogether complimented by the comparison of his Ode with Bennett's "May Queen," but, remembering the new orientation in the republic of music which has ensued from the observatory of Bayreuth, that genial work by his once-famous Yorkshire predecessor presents as good a parallel as I can think of at the moment. The English note is heard in the straightforward style of the declamatory passages and the tunes of the melodic part-writing. . . . The pith of the matter is—and at this I may leave it—that Mr. Cliffe has written a work which is at once popular and good music. The audience does not need to be educated up to it. Its acceptance this evening was instant and enthusiastic.

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Spring, with her dress of green embroider'd with woodland bloom,
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Deep in the warm earth's breast the flowers are living still,
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THE TIMES.

It is no easy matter to give to those who did not hear the first performance of Sir Hubert Parry's setting of "The Pied Piper of Hamelin" on Thursday evening a clear idea of the work. The fun is fast and furious, the meaning of the music as clear to the understanding as Browning's poem, and every point is made with complete success, while the humour is on the same high level as that of the poem itself. That frequent performances of the work will be given is tolerably certain, for there are no great difficulties to be overcome if only choruses can be found to sing lightly and delicately enough, while singing usually in a very rapid *tempo* any slackness would spoil the delightful spirit of the music, which is as witty as Calverley's verse and as subtle as the strategy of a Mackenzie chess problem. The ballad is one of the most successful pieces of genuinely humorous music that exist in the whole range of musical literature.

DAILY TELEGRAPH.

Sir Hubert has done exceedingly well in his music to the most mirthful tragedy of the Piper of Hamelin, taking in and breathing out the full spirit of the piece, and throwing it into new forms with an accomplished musician's art. The humour is immense, and the expression of it so frank and free that the duller listener can hardly miss a point. Not an opportunity of enhancing the fun has been lost. . . . There is nothing pretentious in the piece. Its design is to amuse, and that laudable purpose is carried out in the most direct and unaffected manner. Of course the composer reaped a harvest of success, and a full assurance that he has added to the gaiety of the nation.

DAILY NEWS.

It is well that the foremost of the older school of living British composers should break away from the fashionable pessimism of much modern music, and prove that there is such a thing as humour. . . . With all his sanity of thought and virility of emotion, he has not before written anything in a frankly humorous vein, and the cleverness and unflagging ingenuity of service with which he has illustrated Browning's poem came as a great surprise. . . . The work is full of new humorous devices, such as assigning the interpolations of "Quoth he," and "Cried they" and the like to the chorus, while the baritone and tenor sing the speeches of the Pied Piper and the Mayor. The orchestra plays its part too, in the humour, and the little work is certainly a masterpiece of musical humour. It will be a welcome addition to the repertoire of choral societies.

DAILY CHRONICLE.

Last night Sir Hubert Parry's brilliant musical joke, "The Pied Piper of Hamelin," roused the audience at the Norwich Festival, who had become somewhat jaded, into a spontaneous display of merriment. There is scarcely a page in the score of the "Pied Piper" but contains some subtle orchestral witticism.

MORNING POST.

Humour in music is not so common a quality as some people might think. It reigns throughout the major portion of this delightful work—humour of the kind associated with the "Meistersinger." At a time when so much music is dreamy and dismal it is a particular pleasure to meet with a work like the present, every bar of which denotes the hand of a master. . . . Under the composer's direction the performance went with great spirit, and the cheers at the close testified to the appreciation of the audience. There is no doubt that the "Pied Piper of Hamelin" will be heard of again ere long.

MORNING LEADER.

Sir Hubert displayed a hitherto almost unsuspected vein of unconventional and fascinating humour, not only in the purely imitative passages, but rather in the whole spirit of the music. For instance, all the remarks of the Mayor are followed by the words "Said the mayor," in the bass, and the death of the rats is celebrated by a humorous perversion of the Funeral March of Chopin. The themes are melodious and cheerful, without flippancy, and the scoring is much lighter and clearer than is usual with the composer; and the fine, open-air vitality of it all make it extremely attractive. . . . The reception of the work was enthusiastic in the extreme, and it should be heard often.

WORKSHIRE POST.

It is a work fresh and humorous, entering into the spirit of the quaint story, and full of touches which give point to the poem. . . . The choral parts are written so as to give plenty of room for intelligent and pointed declamation, but they require extreme smartness in attack, and in this respect the chorus left something to be desired. Otherwise the singers entered thoroughly into the spirit of the work, while the soloists treated their parts in the right spirit of low comedy. Among the happy touches may be instanced the exciting climax which accompanies the appearance and rapid exit of the rats, and the tripping music which is associated with a troop of children, while the conclusion of the whole matter is broad and genial in treatment.

MANCHESTER GUARDIAN.

In this work he lets himself go with all the enjoyment of a schoolboy determined to make the best of life, and he has caught the spirit of Browning's mock solemnity with wonderful skill. Sir Hubert's humour is direct and telling but never flippant, and never degenerates into buffoonery. . . . But the real humour of the music lies in the characterisation of the Mayor and of the Piper, and in touches like the setting of the oft-recurring phrase "Said the mayor" for the basses of the chorus. . . . In the end the composer, like the poet, touches a more serious note, but still remains true to the straightforward simplicity which had characterised the opening. . . . "The Pied Piper" will cause many audiences to spend a very pleasant half-hour.

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